

Kine WEEKLY

**FILM
IMPORTS :
B. O. T.
THREAT**

See page 3

DO YOU REMEMBER?

Just on 12 months ago
we published the ad.
reproduced here.....



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The times call for an even mightier barrage of hits. Here it is, boys!

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THE CITADEL . . . THE GREAT WALTZ . . . OUT WEST WITH THE HARDYS . . .
SWEETHEARTS . . . YOUNG DR. KILDARE . . . STAND UP AND FIGHT . . . HONOLULU . . .
ADVENTURES OF HUCKLEBERRY FINN . . . FAST AND LOOSE . . . LET FREEDOM RING
. . . SERGEANT MADDEN . . . ASK A POLICEMAN . . . THE ICE FOLLIES OF 1939 . . .
SERENADE . . . IDIOT'S DELIGHT . . . THE LAMBETH WALK . . . THE HARDYS RIDE HIGH
. . . LUCKY NIGHT . . . GOODBYE, MR. CHIPS! . . . IT'S A WONDERFUL WORLD . . .
CALLING DR. KILDARE . . . TARZAN FINDS A SON! . . . ANDY HARDY GETS SPRING FEVER
. . . LADY OF THE TROPICS . . . to be followed by THE WOMEN . . . THE WIZARD OF OZ
. . . GONE WITH THE WIND . . . BABES IN ARMS . . . THUNDER AFLOAT . . .
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WAR COMMUNIQUE No. 3

STILL ADVANCING
ALL ALONG THE LINE

LONDON TRADE SHOWS

CENTURY THEATRE
SOHO SQUARE, W.1

TUESDAY
OCTOBER 10th

11 a.m. and 3 p.m.

JANE WITHERS

in

"BOY FRIEND"

with

ARLEEN WHELAN : RICHARD BOND
DOUGLAS FOWLEY : WARREN HYMER
GEORGE ERNEST : MINOR WATSON

CENTURY THEATRE
SOHO SQUARE, W.1

WEDNESDAY
OCTOBER 11th

11 a.m. and 3 p.m.

**"NEWS IS MADE
AT NIGHT"**

with

**PRESTON
FOSTER**

**LYNN
BARI**

CENTURY THEATRE
SOHO SQUARE, W.1

THURSDAY
OCTOBER 12th

11 a.m. and 3 p.m.

The Jones Family

in

"QUICK MILLIONS"

**WEMBLEY STUDIOS,
EMPIRE WAY,
WEMBLEY, MIDDLESEX**



**TELEPHONE :
WEMBLEY 3000**

C.E.A. REVIEWS

WAR TIME

POLICY

See pages 7 & 8

Kine^{matograph}
WEEKLY

No. 1694

Thursday, October 5, 1939.

Vol. 272

BOOKING

PACT

CRITICS

See page 5

From Sir Samuel Hoare
To Mr. EmployerHOW YOU CAN
DO YOUR BIT

"... If we are employers let us do our utmost to refrain from dismissing workers, particularly old-established workers, unless it is absolutely unavoidable; certainly not before we know what the future is going to bring.

"Too many workers have already been dismissed. Get them back, you will want many of them again before the world is much older."

T.U. TO ASK FOR
HIGHER WAGESHint at N. Western C.E.A.
Meeting

Representatives of the North Western branch of the C.E.A., on Friday last, discussed with officers of the trade unions for cinema employees the question of training of female operators.

Whilst the unions indicated that they were not in favour of this innovation at the present time the exhibitors made the suggestion that the unions should not prevent them from training females or men over military age to function as operators in an emergency.

The trade union representatives said they would consider the point, but gave a broad hint that in view of present conditions and the rise in the cost of living they would be putting forward an application for increases in rates of pay.

House of Lords Statement

Government to Retain
Renters' Quota

EXHIBITORS' QUOTA TO BE TEMPORARILY SUSPENDED

THE Government has decided to retain the Renters' Quota provisions of the Films Act.

The Exhibitors' Quota is to be temporarily suspended. Wages and conditions of employment in British production are to be retained.

These are the main points of the Films Act upon which a Government decision has been made, it was stated on Tuesday in the House of Lords.

A statement that early relief from the uncertainties which concerned the industry might be expected was made by Lord Templemore on behalf of the Board of Trade when Lord Strabolgi pressed for the Government's policy during the war with regard to the industry.

Agreement with Trade

Lord Templemore explained that the Government were in agreement with the representatives of the Film Industry with whom they had been in touch that perhaps certain of the provisions of the 1938 Act relating to the industry could not at this time be appropriate.

The most obvious case was the Exhibitors' Quota, for, due to local restrictions imposed, caused by Air Raid Warnings, it would be impossible to take action against an exhibitor for not screening the requisite proportion of British films.

Further, the administration of the Act normally involved the employment of considerable staffs which were needed for the successful prosecution of the war.

There were also certain conditions dealing with wages and employment which were certainly desirable to retain.

The whole matter was under consideration of the Board of Trade and his advisers, and the Government hoped very shortly to put an end to any uncertainty that might exist.

Lord Templemore added that the Renters' Quota would remain.

Lord Strabolgi pointed out, in opening the debate, that the industry was making a great effort under difficulties to carry on production. Since the outbreak of war there had been a flood of news-reel films from Germany, but very little from this country.

News-reel Offer

It was understood that an Anglo-American agreement to distribute news-reels free throughout the world had been rejected or had not been

taken up; also an offer to distribute throughout the world free, talking pictures of leading statesmen explaining why we entered the present war, was also refused.

Lord Macmillan, Minister of Information, hoped that as a vehicle of publicity the Film Industry would be of the greatest possible value in the war. The films division of the Ministry had a most important contribution to make to the war effort.

It was manifest that if they were to achieve anything through film publicity, the Film Industry had to be maintained. It had to continue not only for the purpose of so-called propaganda work, but for the purpose of its ordinary work.

As regards news-reels, through steps that had been taken by the Ministry, there had now been a relaxation of the embargo on the photographing of military subjects. So far as he knew they, the Ministry, had not received an offer for the free distribution of news-reels, and he could assure Lord Strabolgi that they would be most happy to avail themselves of free distribution.

Photographs of members of the Government was a form of frightfulness which they had not yet descended to. Whether it would be an effective form of propaganda he was really at a loss to know. Seriously, one or two approaches had been made to personalities in that direction.

N. STAFFS LABOUR
AGREEMENT

Negotiations were concluded last week between the National Association of Theatre and Kinema Employees and the North Staffs branch of the C.E.A. and an agreement signed which comes into operation on and from October 2.

The principal towns covered by the agreement are Stoke-on-Trent, Hanley, Burton-on-Trent, Stafford, Uttoxeter, and intermediate districts.

Government's Film Proposals

FINANCIAL ASPECT OF FILM
IMPORT LIMITATIONSHollywood's Loss Not
Offset by
Exhibitors' GainPROBABLE RETURN OF THE
QUOTA QUICKIE

THE effect of the proposal for a drastic limitation of film imports and the temporary suspension of the Films Act, said to be under consideration of the Government, will be disastrous to all sides of the British Film Industry, according to an authority on Trade economics.

American pictures are recognised as the backbone of the British cinema, and exhibitors dismiss as fantastic the implied suggestion that our producers would be able voluntarily to redress the deficit of footage caused by the restriction on American films. Indeed, it is pointed out that without the safeguard of the cost qualification, the "quickie" would soon make a reappearance.

The situation is complicated by the war time restrictions of currency, but notwithstanding this difficulty the American renters are no less strongly opposed than the exhibitors to the suggested policy.

While it is obvious that the enforced retention in this country of any large proportion of film rentals will undoubtedly affect Hollywood production, it is believed that in time this point may be satisfactorily settled with Treasury officials. Meanwhile, the limitation of film imports to this country would mean an irrecoverable loss of some 20 per cent. of production costs.

Speculation regarding the reasons influencing the Government's plan to abolish the quota and blind booking clauses of the Cinematograph Films Act, and to leave only the fair wages provisions, begin to shape the manner in which the conclusions were reached.

It was obvious some months ago that should war break out, some restriction of imports would be imperative not only to reduce cargoes from foreign countries, but also to restrict the flow of money to other countries in payment for purchases and so preserve British currency from depreciation. The Treasury had surveyed the situation and was ready with suggestions for diminution of imports not only of films, but of other commodities and a quota system was envisaged.

American Protest

This plan stimulated the very efficient U.S. commercial representatives to make representations to the Board of Trade to reduce as much as possible the difficulties which would hamper American trade.

That a reduction of film imports amounting to 75 per cent. was a possibility was evident from the words of Oliver Stanley, when meeting a deputation of film producers, when he said, "125, for example, in the place of 500."

Now it is obvious that such a reduction in U.S. film imports would seriously hamper film production in Hollywood, and as much as £4,000,000 less might flow into the coffers of producing companies and thus lessen the amount available for new production. It is stated, by the way, that 40 cents of every dollar spent in production comes from Europe.

It has been estimated that the annual amount reaching America in payment for films exploited in this country is £6,000,000. A reduction of 75 per cent. of film imports would mean that only about £1,500,000 would be available for payment to America.

Quota Hardship

Here, it may be surmised, is where the request for an abandonment of the quota might enter. One hundred and twenty-five imported films would need a 20 per cent. renters' quota of long films until next March and thereafter 22½ per cent.—a matter of 25 to 28 films.

Each of these films would necessitate an outlay under the Act of at least £15,000, and reduce the aggregate amount of money flowing back to America by nearly, if not quite, half a million pounds. This would leave only a million pounds to enter America for further production, and this, divided between ten major companies and independents, would average out about £90,000 each, a serious diminution in returns.

The U.S. Department of Commerce may well have claimed that in such circumstances the U.S. film companies should be

Continued on page 19



Oliver Stanley, President of the Board of Trade, whose final word in the fate of the Film Act is anxiously awaited by the industry

Unnecessary
Restrictions
by Local PowersCLOSURE OF TWO HALLS
DUE TO MISTAKE

UNREASONABLE conditions insisted upon by local chief constables have led to bitter criticism at C.E.A. branch meetings. At Wolverhampton, for instance two halls were closed owing to staff dismissals which it was afterwards proved had not taken place.

It is understood, however, that representations to the Home Office are likely to stay further arbitrary efforts to harass exhibitors.

The theatres concerned in the Wolverhampton case were the Savoy and the New Theatre Royal, both on the A.B.C. circuit, which were closed for two days because the Chief Constable considered it wrong to dismiss staffs under present conditions—a suggestion which was emphatically denied by both managements.

Subsequently, it was stated that the closure was ordered to enable the houses to conform with the police A.R.P. requirements.

In common with all A.B.C. theatres, the staffs of the Savoy and the New Theatre Royal were paid throughout the period of national closure. There were no dismissals at either house. At the Savoy, one member of the staff was called up as a reservist, and another was taken on by the Chief Constable for A.R.P. work, but his services were subsequently dispensed with.

This was corroborated by the branch secretary of the National Association of Theatre and Kine Employees, B. H. Brown.

Reference was made at the last meeting of the Birmingham and area C.E.A. to the arbitrary manner in which powers conferred by the Home Secretary's closing order were being interpreted, special mention being made of conditions at Wolverhampton and in Warwickshire.

The position here and elsewhere in the country has been made the subject of representations to the Home Office, and it is understood that local authorities have received further instructions as regards the interpretation of the powers conferred upon them.

The policy of staggering closing hours to avoid congestion in the streets has been working fairly satisfactorily wherever enforced, but in a number of places, as the result of representations, the tendency is to shorten the period between the hours of closing of the various cinemas, which now rarely exceeds 15 minutes.

No Central Dump
for Leeds

The idea of a "central dump" for Leeds has been abandoned for the time being, the KINE WEEKLY representative is informed by Jack Smarth, the K.R.S. convener for Yorkshire.

Difficulties in connection with the original site involved delay.

In the meantime despatch and delivery have worked out well in the area, with only minor cross-over hitches. Hence the decision to carry on as usual from the regular despatch centres of the renting houses.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES

93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).

Telegram: Kine, Southernwood, Rand, London.

Editor: S. G. Raymont.

Associate Editor: A. L. Carter.

Advertising Manager: A. H. Langford.

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THE NEWEST THREAT

UNLESS the President of the Board of Trade has been grievously misunderstood, our business is face to face with as big a crisis as it has ever had to meet. If Oliver Stanley is correctly reported, there is at least in his mind the possibility that the importation of American films may be reduced by 75 per cent. and a mere 125 pictures per year be allowed.

The more this suggestion is examined, the more widely does its disastrous effect spread. As to the actual limitation, we should have to be prepared for a condition of affairs in which practically every hall showed the same pictures; in which British films—even if the quota system were not discarded—were down to a couple of dozen a year; in which the renting of any but the biggest films would be impossible—for how could the Westerns and other bread-and-butter pictures survive?

And to what effect would this appalling price be paid? The whole suggestion is presumably to avoid the heavy import of foreign goods, and thus keep money in this country that is normally sent abroad. The real point for the Board of Trade to understand is that we are not importing a certain number of feet of celluloid so much as a certain number of hours of playing-time.

If we have 500 pictures a year in peace time, and 125 in war time, we shall merely have to use the few that are allowed to come four times as often. Willy-nilly, each will earn for its Hollywood owners proportionately more than each of the 500 of normal years. In the aggregate, the lower number ought to be earning as much as the higher.

And so it would but for the fact that we shall probably cut our own throats by the lack of variety for the patron. True, only the best of the American output would be coming over, but there is another point to weigh against that; for with the widespread and increasing difficulties of British production the work of our studios would, in comparison, show up in an extremely poor light as time goes on.

KEEPING ALIVE THE SCREEN APPETITE

SO the Films Officer for Scotland has already set in motion his scheme for the relief of movie-starved evacuees. On Saturday the first four of a fleet of twenty travelling units took the road to show pictures in the villages to the city dwellers who are in too many cases getting badly bored by their enforced rustication.

A certain amount of Trade criticism has from time to time been voiced in the Trade because there is no charge for admission.

When one remembers, however, that the whole scheme is to cater for small audiences, once a week, in the districts completely out of the range—two miles at least—of ordinary cinema shows, it will be seen that there is very little ground for complaint.

The real importance of A. B. King's work as Films Officer is that he is able to entertain and educate thousands of women and children who are townsfolk out of their element, and therefore badly in need of relaxation from the unaccustomed quietude of the country.

In addition, he has looked forward. The evacuation period is not eternal; and from a purely business point of view it is a good policy to ensure the maintenance of the public appetite for the pictures.

Long Shots

★ WELCOME TO RICHARD NORTON—STANLEY'S ABOUT-FACE—FREDDY BAKER MARCHES ON—ROSE ROSENBERG WED—LUMINOUS SHOWMANSHIP—A LATER WEST-END? ★



GEORGE SMITH
who presided at Monday's meeting on the Quota

treatment is considered particularly suitable for overseas consumption.

THE film Trade, with whom she has been for many years a popular figure, particularly during her recent association with M-G-M-British, will join with the KINE. in congratulating Miss Rose Rosenberg on her wedding. Miss Rosenberg was for 15 years private secretary to Ramsay MacDonald and is now a member of the Home Office Advisory Council of the Women's Voluntary Services for Civil Defence. Her husband is Laszlo Hoenig, a Hungarian architect-designer. Malcolm MacDonald, the Colonial Secretary, attended the ceremony, which took place at the Chelsea register office on Monday.

AN extra "special attraction" should draw another huge assembly of exhibitors—the last emergency meeting created new records in attendance—when the Leeds branch of the C.E.A. comes together again on Friday afternoon at the Griffin Hotel. Commander Adams, Regional Chief of the Ministry of Information, will address exhibitors on important problems which concern them. Jack Prendergast, of course, will preside.

ONE of the earliest victims of the black-out proved to be showmanship. Whether the times are too serious for the display of light-hearted levity which generally characterises many exhibitors' efforts in this direction, or whether this type of publicity can thrive only in the brilliance of illuminated streets and façades I don't know. Possibly, however, the real explanation lies in severe "axing" undergone by managers' budgets. That there is scope for economical theatre exploitation even in these dark days and darker nights is shown by a successful Exeter effort.

THE stunt is put over by Harry Clare, of the Odeon, who with the aid of a local chemist friend devised the illuminated commissionaire. The cuffs, lapels and other parts of the attendant's uniform were outlined with a special preparation which shows up in the darkness. Indeed,

SOVIET BUYS DURBIN SUCCESS

KINE. New York Cable from Motion Picture Daily

RUSSIA BUYS Universal's "Hundred Men and a Girl," the first American film since Chaplin's "Modern Times."

THEATRE CENSUS beginning in January is planned throughout U.S.

HERBERT YATES orders 30 per cent. cut in studio personnel of Republic. He blames the war.

THE INDUSTRY, seeking to protect its interests under proposed neutrality amendment, fears new law may interfere with shipment of film. Credit clauses are an important factor since films are not sold, but rented. A legal interpretation of the position is obviously to be desired.

NED DEPINET signs new long term contract as Distribution Vice-President for RKO-Radio.

RENEWED U.S. production in England depends on British decision on the Quota, says Sam Sax on arrival in America. Continuation of Quota makes finding personnel and casts difficult.

MERLE OBERON plans to return to England on completion of one picture deal with Goldwyn.

ROBERT KANE left America on the "Clipper" on Saturday.

THE meeting on Monday at which the precarious position of the Films Act was discussed was the first appearance in public of the Hon. Richard Norton since his serious motor accident some months ago. On all hands he was the recipient of hearty greetings on his return to active affairs again, and "Hullo, Dickie!" must have been uttered scores of times.

IT was a noisy room at the Holborn Restaurant where the meeting was held, and many of George Smith's points were lost upon the audience remote from the top table. Questions and suggestions from the body of the hall were also inaudible.

I UNDERSTAND that had it not been for a protest made by telephone, the Trade might have read in the national Press one morning that the Act by which they were carrying on their business was dead. Fortunately the protest effected a reprieve, at least for a time.

THE suggestion of import restriction upon films, especially if a reduction of 75 per cent. is contemplated, would soon bring the exhibitor up in arms, for fewer films would mean paucity of product and high prices, and a dissatisfaction on the part of the public at the single-feature programme which would become compulsory.

THERE is probably no man in England who knows more about production under war time conditions than Freddy Baker, of Butcher's. To his firm belongs the proud distinction of being the only British company to maintain production throughout 1914-1918. And now a quarter of a century afterwards Mr. Baker is preparing plans for the continuance of picture-making throughout the present hostilities. The first shot in his new offensive on the Home Film Front started at Walton on Monday when Oswald Mitchell started "Jail Birds," a film of Fred Karno's record-breaking stage farce.

THE date, indeed, has special significance for Mr. Baker, for it was almost 25 years ago to the week that he started production of a then topical subject, "The Girl from Downing Street," which was to be the forerunner of about 12 subjects all produced during the war years. Among the titles were "The Grit of a Jew," "Flames," "What Would a Gentleman Do?" "Mary Girl," to mention but a few. Casts included Queenie Thomas, Hayford Hobbs, Donald Calthrop, Margaret Bannerman, Jessie Winter, A. B. Imeson, Leon M. Lion, Madge Titheradge, which goes to show that even in those days Baker was fully aware of the value of star names.

UNTIL we have an authoritative statement concerning the fate of the Quota, the major loss of the war would appear to be the British television industry. The closing down of Alexandra Palace has put paid to the many important plans contemplated for the cinema wide screens, and thus presents America with the opportunity of building upon the framework of British enterprise and securing the lead during the war years. A similar situation will arise in respect of our film production unless the retention of the Quota or some other safeguard is decided upon by the Government.

WHILE the economies dictated by panic are still bringing hardship to a good many employees, it is a cheering sign that renters in Wardour Street, or, at any rate, certain of them, are keeping their heads. In fact, they are showing an exemplary and sturdy appreciation of the hardships that might so easily be inflicted.

ONE managing director I was talking to was naturally anxious to avoid personal publicity, but the spirit he showed was a very heartening one. There are economies which ought to be enforced in the Trade, he agrees, but there is a great deal more room for them in Hollywood than in "the field," and he certainly acts up to his sentiments. I am glad he is not the only example.

QUITE a spot of bother over the week-end respecting the presentation of "An Englishman's Home" at the Pavilion. The Air Ministry, which had granted considerable facilities to the producers, stepped in and demanded certain deletions. There is no question of any ban. The Department merely wishing to ensure that it conformed to requirements, especially as it had been planned for exhibition in peace time.

APPARENTLY the sum total of the Air Ministry's demand was a minor alteration in the foreword, and permission for exhibition was given after the picture had been seen on behalf of the Ministry of Information. The official stated that he thought there was nothing in the picture that any Englishman or Englishwoman should feel squeamish about. More than that, I am told that the subject and its

the blacker the night the better the device functions, and Clare tells me that the experiment from the psychological point of view affords a certain measure of confidence to patrons. He hopes shortly to adapt the idea to the illumination of his film posters.

ANOTHER exhibitor who has successfully employed luminous paint is Jack Deeny, of the Regal, Marble Arch. Using the new fluorescent paint, with a special type of black electric bulb, Deeny opens up his night sessions with a display that could be seen from almost the other side of Hyde Park. Despite the fact that this particular paint is claimed to be invisible from the air, the authorities were startled by its brilliance and it has now been moved from the outside of the theatre to the inside, where it still makes a striking but rather ghostly display when seen from the street.

AND writing of publicity, reminds me that Roy Simmonds is gradually recovering from his indisposition which appears to have been more serious than was originally understood. His erstwhile assistant, now Sapper Sam Pullen, is doing his bit "Somewhere in England," as is also Fred Kay, of British Lion, who, I am told, is exhibit No. 1 of the Battalion M.O. as being the only sufferer from infantile paralysis to have recovered sufficiently to serve in the British Army. Joan Carter, formerly publicity manager for the Associated British, is still looking "to the stars," but now, appropriately enough, in the W.A.A.F.s.

THE war has intensified the picture situation on the Continent and the countries which are at present free from war's ravages are sore put to it to procure films other than American. Germany's films are limited to the actual lands over which she has gained ascendancy, and both German and Russian pictures have each an ideology which makes them unsuitable outside their areas.

FRENCH production is down, and Italy, which has been starved for pictures since the American companies stood out of the country, is in a worse plight than ever now that supplies from other countries of Europe now at war are failing to reach there.

IN some American trade circles it is anticipated that Italy will shortly modify the attitude it took up some time ago of endeavouring to force monopoly terms upon U.S. importers—a policy which led to the Americans' withdrawal. In any case, Americans would not acquiesce in allowing money to be frozen in Italy as before.

A BRITISH exporter of films told me this week that he had a steady demand from Continental countries for films, and found buyers ready to offer advantageous terms.

IT is probable that within a day or two the Home Office will announce that it has adopted a scheme of West End opening in two groups similar to that submitted by the C.E.A., but with the closing hours fixed at 6 and 10 p.m. in alternate weeks. It is probable, too, that an Advisory Committee will be set up to consider further extensions in the light of experience. The groups are divided as follows: Group 1, Ritz, Rialto, Plaza, Odeon and Warner; Group 2, Pavilion, Empire, Gaumont, Leicester Square, Paris and Forum.

A CHECK up on those theatres in the outer West End area to which permission to stay open until 10 p.m. was granted on Thursday reveals that the public were not slow to avail themselves of the new facilities for entertainment. Over the week-end quite satisfactory business was recorded at each of the cinemas concerned. Arthur S. Moss telling me that attendance at the Regal were excellent.

IN spite of the example set by the other cinemas of the inner ring, Gaumont-British, for the moment at least, have decided to adhere to their decision to close the Tivoli, the New Gallery, and the Astoria. I understand that over 250 persons are involved, and this figure must be largely increased by the number affected by the continuing closure of the Stoll, Kinema.

GLAD to have the opportunity of shaking hands with an old friend, to whom I had been out of touch lately. Charles Penley, whose work with Paramount theatres came to an end some time ago, dropped in to have a few cheery words this week, and I am glad to be able to report that he is again in harness, as he joined the staff of Sidney Bernstein a few days ago.

THE STRONGER.

Close-Ups

By

Screencomber

THE CAVIARE CRISIS

NO paper has yet, to my knowledge, emphasised the really serious aspect of the Nazi-Soviet Pact. Despite the strictness of the official censorship, I believe it is the duty of the newspapers to let the public know, not only the good, but also the bad, news.

Whether the censors like it or not, the public should not be permitted to overlook the fact that the Nazi-Soviet alliance may result in a caviare shortage, with all its momentous implications of hardship and self-sacrifice among the film critics. We must expect then, in the near future, that the patriotism of the critics—as patriotic a bunch of boys as ever breathed, but what of the future with their constitutions starved of caviare?—that this patriotism of theirs will be strained to the utmost, and who can forecast what may be the ultimate effect of caviare starvation on a rabble of caviare-crazed critics?

One particularly ruthless but desperate press agent played a cruel and heartless trick on the critics, a deception which he since claims was done in a spirit of kindness and in an effort to alleviate their suffering. He invited the famished critics to a caviare orgy, but as no caviare was available, he had ordinary cods' roe bought and, with the help of a corps of assistants, each tiny roe was painted black, then, with the aid of an ingenious miniature bicycle pump the individual roes—and roes can be individualists just as you and I—were pumped up to the size of the average caviare pellet.

The impersonation was a failure. The heat of the room first set the paint running, while tiny explosions from plates all around advertised that the roe had expanded and exploded. Other roes, carelessly sealed, deflated slowly, making a noise like hundreds of fairies blowing their tiny fairy razzberries, a whimsical but infuriating sound to the anguished critics. The unfortunate press agent was rolled in a barrel of loie gras and pelted down the street with his own smoked salmon sandwiches.

RELIEF OF AN EMPIRE

Hollow-eyed and gaunt, the weary watcher gazed,

With narrowed eyes he searched the misty distance,
His faithful sergeant flinched, as impatiently he blazed.

"How long, think they, can we keep up resistance?"

"Great heavens, man, they surely know the time we have is brief."

"They're round us in their hundreds and their scores,"

"What ails them, then; what holds them back; why can't they send relief"

"To quiet this rabble at our Empire's doors?"

The sergeant raised his arm towards a far-off cloud of dust,

"They come," he cried, "at last the Empire's saved."

"It must be they, it must, great heavens above, it must."

"They come at last to save us from the howling mob we've braved,"

"Our waiting now is ended, thank heaven we've survived."

"We've won our fight," his voice was tinged with pride,

"At last it seems as though our relief programme has arrived,"

"Open the doors of the Empire and let the queues inside."

BEATING THE BLACK-OUT

HERE are two methods of overcoming the black-out, both evolved by our learned but ingenious friend Professor Screencomber. The Professor advises us that he has now perfected a clever pair of black-out glasses. These glasses have powerful lenses which have been specially treated with black paint until they are completely obscured. The idea is that managers should supply these in large quantities to patrons.

The manager can then switch on all neon or floodlighting inside and outside his hall, but, providing patrons and passers-by are wearing the black-out glasses, the lighting will be entirely obscured, thus giving a complete black-out at a nominal cost.

The Professor's other suggestion is equally ingenious. It is not generally known that all internment camps for enemy aliens are extensively floodlit. This has something to do with stopping the prisoners from escaping.

Another explanation we have heard is that it is an international agreement to keep enemy bombers from attacking their nationals. Whatever the reason, the Professor sees in it a way to help exhibitors.

He suggests that they might camouflage their halls with barbed wire and place mines all around. This would fool the police into thinking it a prison camp and there would then be no objection to having floodlit.

One word of warning, the Professor suggests that in order to carry out the deception thoroughly, exhibitors should persuade patrons entering and leaving the theatre to speak in a broken guttural English.

BRANCHES WRANGLE OVER BOOKING PACT

C.E.A. and Renters Both Attacked at Northern Meeting

CONDITIONS EXPLOITED AT EXHIBITORS' EXPENSE

Definite hostility to the new booking agreement was manifest at the General Meeting, Northern Branch, held in Newcastle, with W. S. Gibson (Middlesbrough) in the Chair. The burden of complaint was that renters generally were seeking to take unfair advantage of the position, and that local renters had conspired to exploit conditions at the expense of exhibitors.

Criticism was also voiced at the Bristol meeting, reported on page 8, and Devon and Cornwall.

"In my opinion this Association has failed to deal satisfactorily with a major problem. No programmes whatever should have been moved. It passes my comprehension why dates near Christmas should have been selected." From 334 to 40 per cent. had been demanded for scratch programmes were among the many comments made.

When the CHAIRMAN informed another member that, so far as he was aware, the position of non-C.E.A. members was unchanged, the querist said: "There will be more non-members after this."

Another member alleged that "not only are renters taking over films booked by exhibitors, but they are refusing to permit exhibitors to transfer those films." And when F. W. Morrison read the clause in the agreement admitting the right of exhibitors to transfer films, a member stated definitely that he knew "that certain renters had received instructions contrary to that clause."

The CHAIRMAN intimated that delegates appointed to attend the General Council meeting in London had taken careful notes of the discussion and would draw attention to those renters who had booked films to be shown on October 1 at good percentage figures and, then, had taken advantage of the situation to transfer the bookings to October 9.

Protests were also voiced against renters who now refused flat rates in contrast from previous practice, against the failure of the meeting to pass a resolution criticising the action of those who made this agreement, and against the demand of some renters for weekly instead of monthly payments.

It fell to Mr. MORRISON to put the other side and to point out that certain exhibitors, who sought to cancel films instead of transferring, had had reason to appreciate the power vested in the renters. He counselled acceptance of the agreement. He was supported by a member, who admitted that, so far as he was concerned, the arrangement was admirable. He regretted the criticism of people at headquarters who, in his view, had found the best way out of a difficult position.

Having aired their views, the members refrained from passing critical resolutions and, instead, gave a unanimous vote of thanks to the president, E. J. Hinge, for the unsparing efforts he had made in their interests during the emergency.

Difficulty With Police

The SECRETARY reported that all kinemas in the Northern area had reopened. Police restrictions were causing difficulty in some areas, but the facts had been transmitted to headquarters. Complaint was made against the action of the Newcastle police in dispersing queues, and a deputation proposed to consult the Chief Constable.

A member with kinemas at Horden, Blackhall and Easington (County Durham)

Films Act Suspension Threat

Since the date of the interview efforts have been made both by correspondence and in Parliament to obtain from Mr. Stanley a definite indication of his intentions, but without avail. The resultant state of uncertainty has brought about a virtual cessation of production.

Trade's Fight to Preserve Quota

IMPORT LIMIT OF 125 FILMS?

DEEP concern was expressed at a meeting convened by British film producers on Monday at the prospect of the Cinematograph Films Act, with its valuable quota clauses, being abandoned.

The KINE last week gave publicity to the anxiety felt in the industry on this matter, anxiety which has deepened since last week.

The British Film Production Association called a meeting on Monday to put the situation before the national and Trade Press.

The chair was taken by A. George Smith, who briefly outlined the events of recent weeks. A request on September 8 to the Board of Trade to receive a deputation without delay was accepted and the following day the meeting took place.

Discussion with Trade Promised

In reply to representations, Mr. Stanley indicated that suspension of the Act was, in fact, intended, but he undertook not to take definite action without carefully considering the views laid before him and consulting further with the several sections of the industry.

On the President's attention being drawn to the Fair Wages clause in the Act he gave an immediate assurance that this clause would be retained.

It was further pointed out that at least 80 per cent. of the films produced in this country since the 1938 Act came into force were directly sponsored or financed by the distributors of foreign films in order to fulfil their quota obligations; and that if the Act were suspended it would bring about the cessation of such production and result in the immediate closing down of many studios giving employment to large numbers of technicians and other skilled workers as well as to many artistes.

reported that the police had insisted on his employing three men for each block of 375 seats. That meant thirty extra men. At Thornley, in the same area, no such demand was made.

Members were advised, where restrictions were harsh, to get together and interview the police authorities. Newcastle members decided to hold an early meeting for consideration of expert training of staffs in fire-fighting—a special class for employees has been offered by the Newcastle Fire Chief—and also consideration of the police requirements.

Electricity Concession

The SECRETARY reported that he had been in communication with the electricity undertaking, and had been advised that special charges and the "minimum payment" would be suspended during the period of closure.

They could not, however, exclude kinemas from the electricity rationing order and future consumption must not exceed 75 per cent. of the units used during the year ended June, 1939. The company's engineer would be pleased to advise any exhibitor who took his supplies from the company.

On the proposal of T. F. MASSICKS, the meeting recommended its members "to abolish, wherever practicable, all bill passes for the duration of the war."

Cornwall Forced to Use Rail Transport

WANT CARRIAGE PAID ONE WAY BY SENDER

DEVON and Cornwall Branch, at a meeting at St. Austell, Cornwall, under the chairmanship of Leslie G. Hill (vice-chairman), discussed, among other things, admission prices for troops, payment of film hire, female operators, and road transport.

The meeting was convened for the main purpose of discussing the new booking arrangements between the Association and the K.R.S. More time should have been given exhibitors, it was felt, and they should not have been subjected to rush methods which necessitated cancellation of advertising and printed matter, and consequent additional expense.

Having no alternative the members accepted the arrangement and passed the following resolution:

"That the new booking arrangement be accepted, but we deplore the rush methods adopted in view of the fact that advertising and printing expense had been incurred, and hope that this present arrangement will not be taken as forming an established precedent."

As road transport of films in the Cornish area has been discontinued, and consequent heavy charges are incurred for rail transport, the following resolution was unanimously agreed to:

That road transport being suspended, necessitating all films being carried by railway with consequent heavily-increased costs, especially in this territory, the General Council of the Association make representation to renters with a view to carriage on films being paid one way by senders.

Rating

On the question of rebate of rates during the compulsory closing period, Mr. TAYLOR put forward a reply he had received from the West Penwith Rural District Council declining to accede to his request.

It was agreed that this reply be sent to Norman Hart.

A similar request to Truro Council was under consideration by the Rural District, and appeared to be favourably received.

service because of the reservation of their jobs; because of the situation they had no jobs to be reserved.

Film Restriction Figures

Questions were put by various members of the Press regarding the importation of foreign films under licence, a figure of 125 having been given as an example by Mr. Stanley, instead of the 500 films imported at present. Mr. Smith said that if such a drastic restriction were imposed, exhibitors would have a lot to say.

Answering another question, Mr. Smith said that without the quota, 80 per cent. of the plans made for film production would have to be abandoned. The quota was wanted both for the screens and the studio.

It was further explained that a sudden abandonment of the Act would create difficulties due to time lag. There were at present about a hundred films in this country not yet Trade shown. The lapse of time before product could be marketed would compel the studios to shut down.

The Studio Position

H. George said that from the studio point of view they relied upon the quota picture to enable them to continue.

Michael Balcon said that the Act gave producers protection, which they would not have without it. One of the difficulties with the Board of Trade was that foreign interests had access to the Board of Trade before the industry had an opportunity to meet the department.

A letter was sent from the British Film Production Association on Monday to every M.P., pointing out the disaster to film production in this country which any suspension of the Films Act would entail.



W. S. Gibson, who presided at the Northern Branch meeting

A Page of GOOD NEWS
for EXHIBITORSNO RATIONING OF PRODUCT
FROM COLUMBIATrade Screenings Fixed for
Nine Big Subjects

"GOLDEN BOY" THE HIGHLIGHT

THE Trade showing of a brilliant and diversified line-up of new product, is announced by Columbia. Headed by the eagerly-awaited "Golden Boy," which currently is setting up big records in New York, nine films in all are set for presentation, including the latest Denham super, "Ten Days in Paris," and some of the most important subjects in Columbia's new programme. All the shows will be held at the Phoenix Theatre, commencing at 2.45 p.m.

The unanimous acclaim accorded to "Golden Boy," which will be presented on Wednesday, October 18, at 2.45 p.m., by the New York Press, and the terrific success the film is now enjoying in key situations in America, presages that Columbia has an outstanding money-maker in this screen version of Clifford Odets' famous play, the film rights of which were secured against all opposition.

Golden Harvest for Exhibitors

All advance reports assert that Rouben Mamoulian, the director, has turned out a big winner. The big hit of the picture is the sensational performance of the screen newcomer—William Holden—in the title rôle, whose performance is said to stamp him as one of the greatest finds in years. His interpretation of the difficult part of the young violinist, who is torn between his passion for music and his better-paid ability as a boxer, and ultimately moulds his artistic hands into battering rams to attain quick fame and fortune, has won unstinted praise from American critics.

Co-starring with him are Barbara Stanwyck and Adolphe Menjou—the former playing the part of Lorna Moon, with Menjou cast as the Golden Boy's manager, Tom Moody. Another highly rated portrayal is that of Lee Cobb as the boy's father.

Rouben Mamoulian has kept the tempo at break-neck pace; one advance review heralds "Golden Boy" as "the fastest moving film yet made." Other typical raves from extracts from the American Press are: "Picture to see over and over again"; "Outstanding entertainment"; "Golden Boy" promises a Golden Harvest for exhibitors; "A definite money-maker everywhere"; "A gold-mine at the box-office"; "Box-office everywhere"; "An outstanding picture"; "A tremendous success."

Unique Service Subject

Unique in theme and based upon actual incidents, "Coast Guard," with Randolph Scott, Frances Dee, Ralph Bellamy and Walter Connolly, will be Trade shown on Wednesday, October 11, at 2.45 p.m. Said to be among the most important motion pictures of the year, "Coast Guard" has been hailed for its dramatic departure from the beaten path of action melodrama. The story reveals the thrilling activities of the coast guard organisation.

Randolph Scott is a daring pilot of the coast guard flying ambulance, and Bellamy, ideally cast as a coast guard officer, is Scott's best friend and rival in love with Frances Dee as the central figure in the romantic situation. Walter Connolly appears as her irascible sea captain grandfather.

The centre of action of the film shifts from the annual ice break in the Arctic to disaster-ridden communities in time of flood. An appealing romance is painted against this exciting background of coast guard work.

How a flying ambulance makes one of its dramatic emergency trips is shown in stirring detail. During the removal of the crew from a sinking freighter hundreds of miles from port, the skipper, Walter Connolly, is seriously injured. The cutter radios an emergency call and a giant flying ambulance, piloted by Randolph Scott, sets off for the freighter in night flight guided by radio bearings. Connolly is transferred

to the plane, which rushes back through the night to its land base.

Blondie Again

Despite the film's title, "Blondie" takes no vacation in the third of Columbia's comedy series, titled "Blondie Takes a Vacation," which is set for Trade showing on Tuesday, October 10, at 2.45 p.m., in the Phoenix Theatre.

The film opens with the Bumsteads making a last-minute dash for the train. Their destination is a lakeside summer resort, their object a week of peaceful relaxation. They don't know that the resort is a battleground for rival hotels and that the Bumsteads' vacation and bank balance will be major casualties. Even less are Blondie and Dagwood prepared for the fact that Baby Dimples, aided by Daisy, will take sides in the hotel battle.

A host of good supporting performances highlight "Blondie Takes a Vacation," which was directed by Frank R. Strayer.

Topical Hit from Denham

If "Q Planes" and "The Spy in Black" have hit the bull as topical attractions—and their current success puts them right in the front rank—then the new Irving Asher production—"Ten Days in Paris"—should eclipse even these two highly praised efforts. For in "Ten Days in Paris" the theme revolves around the efforts of enemy spies to secure the secrets of the daily discussed Maginot Line.

For this film, an actual reproduction of the Maginot Line was constructed and the picture climaxes with the saving of a heavily laden munitions train, carrying a time-bomb, which is due to arrive at this vital battle centre, on which the public's attention is now focused.

Rex Harrison stars as a Secret Service agent, who, whilst trying to find out the happenings of a blank ten days which precede his arrival in a nursing home with a bullet wound, discovers a plot to secure the secrets of the Maginot fortifications. How he circumvents the machinations of the enemy plotters is told in thrilling fashion, culminating in an exceptionally exciting finale.

Tim Whelan, who directed "Q Planes," directed "Ten Days in Paris," which will be Trade shown on Thursday, October 12, at 2.45. C. V. France, Leo Genn, Joan Marion, Anthony Holles, John Abbott, and Robert Rendel are also in the cast.

Novel Mystery Thriller

In "The Man They Could Not Hang," which will be shown to the Trade on Friday, October 13, at 2.45 p.m., Boris Karloff plays the rôle of a Dr. Savard, who has invented a mechanical heart to restore life. In the course of his proving his experiment true, he is arrested for murder and hanged. The story is then given a unique twist, in that Karloff is then restored to life by the application, by his assistant, of his own invention. Embittered by his official treatment, Karloff then wreaks his vengeance on those who plotted his downfall. Thrill follows thrill as each victim is entrapped, but, ultimately, in a sensational climax, Karloff dies with his own secret. Nick Grinde directed.

Four other subjects, "Behind Prison Bars," "Fugitive at Large," "Parents on Trial" and "A Woman is Judge," will be Trade shown in the immediate future.



Basil Sydney, Patricia Hilliard, Stewart Rome and Ian Fleming in a scene from *SHADOWED EYES* (RKO-Radio)

London Trade
Show Diary

SCREENINGS BETWEEN OCTOBER 5—11

Thursday

Cavalcade of the Navy (Ace Distributors)

Studio One. 11 a.m.

Frank Green's latest offering, "Cavalcade of the Navy," is a survey of the might of the British Navy from the earliest days of English history, brought bang up to date by the inclusion for the first time on the screen of the Prime Minister's momentous speech on the declaration of war.

This up-to-the-moment offering (4,840 ft.), produced by Inspiration Films, Ltd., in Technicolor, over a period of three years includes the most famous paintings in the world which have for centuries told the might and glamour of Britain's might on the sea. At one time, there was insured in the studio where the film was produced paintings to the value of £22,000, which had been collected from and loaned by famous art galleries and private owners both at home and abroad.

"Cavalcade of the Navy" tells a story from the very early days, long before the Romans came, and therein includes every important feature in the history of the Navy, including King Alfred, Drake, and Nelson. Many famous Naval experts have intimated their desire to attend the Trade show, together with the Polish Ambassador and other dignitaries.

The Day the Bookies Wept (RKO-Radio)

Cambridge Theatre. 11 a.m.

Cast: Joe Penner, Betty Grable, Richard Lane, Tom Kennedy, Carole Hughes. Director: Leslie Goodwins.

A stormy romance between a taxi driver and a pretty waitress, which becomes highly complicated when the former gets involved with a beer-drinking racehorse, is hilariously threaded throughout Joe Penner's latest starring vehicle.

The horse's addiction to alcohol, unknown to his sponsors, prevents him from winning when he is sober. It is not until the crooks who sold the cabmen the nag deliberately get the animal intoxicated that the horse does right by his owners, and thus reunites Penner with his girl.

Frontier Marshal (20th-Fox)

Century Theatre. 11 a.m. and 3 p.m.

Cast: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes, John Carradine. Director: Allan Dwan.

"Frontier Marshal" is a thrilling, action-filled drama of Tombstone, Arizona, the wildest town in the old-time West. Randolph Scott is cast as Wyatt Earp, whose iron courage and quick shooting wins him the job of marshal and the enmity of the flourishing gangs of outlaws in the town. Earp is badly beaten up, but returns to get his revenge, and after many thrilling exploits, brings law and order to Tombstone for the first time in its turbulent history. Nancy Kelly is cast as a beautiful girl who unflinchingly follows her lover, who has come out West and deteriorated to a gambler and deadly killer, feared by every man in town, in the hope of saving him from himself.

Shadowed Eyes (RKO-Radio)

Cambridge Theatre. 3 p.m.

Cast: Basil Sydney, Patricia Hilliard, Stewart Rome, Ian Fleming, Tom Helmore, Dorothy Calve, Ruby Miller, Sydney Moncton. Director: Maclean Rogers.

The picture deals with the twisted mind of a doctor, whose jealousy is responsible for his becoming an inmate of an asylum. Upon his recovery the doctor continues with his medical practice, but the dramatic climax arrives when, about to perform a

major operation, his jealousy is once more aroused by a vivid recollection of the past.

The film was produced by George Smith on a pretentious scale; among the elaborate sets which prove backgrounds for much of the action are a large hospital and a spacious lawn, where, with a garden party, the film commences its opening scenes.

Friday

French Leave (Pathe)

Cambridge Theatre. 11 a.m.

Cast: Edmond Breon, Betty Lynne, John Longden, John Wickham, Oliver Wakefield, The Roosters Concert Party. Director: Norman Lee.

Based on one of the greatest farcical successes of the stage, the story concerns Dorothy Glenister, an actress, who visits her officer husband in Flanders in the Great War when their projected Paris holiday is put out of the question by the cancellation of his leave. Arriving in the village in which the brigade is billeted, Dorothy, to prevent her real identity from becoming known for the sake of her husband, poses as a French girl and is courted by several admirers, including the flirtatious General Root. Dorothy's husband can do little, if anything, about it as he dare not reveal that she is his wife. Farcical complications ensue when Dorothy is mistaken for a spy, but when the real spy is captured everything ends merrily by Dorothy's husband being granted his leave.

Many of the old war time songs, including "Pack Up Your Troubles in Your Old Kit Bag," "It's a Long Way to Tipperary," "If You Were the Only Girl in the World," "Same Old Moon," "Mademoiselle from Armentiers," and a special number with a catchy refrain entitled "Ooh La La," add to the film's light-hearted appeal.

Meet Maxwell Archer (RKO-Radio)

Cambridge Theatre. 3 p.m.

Cast: John Loder, Marta Labarr, Ronald Adam, Syd Crossley, Lueen MacGrath, Peter Halliwell Hobbes. Director: John Paddy Carstairs.

Adapted from the best-selling novel by Hugh Clevely, the story of "Meet Maxwell Archer" presents a vivid story of John Loder's lone fight against the leaders of a notorious spy ring. Loder's fight becomes more involved when an agent of the gang is murdered and circumstantial evidence points to Peter Halliwell Hobbes, a young pilot, as the culprit. In aiding Hobbes, Loder is led to a large sum of money necessary for the continuation of the gang's activities. The complications become even more exhilarating when Lueen MacGrath, Hobbes' lady friend, seeks to help the pilot at the expense of Loder, whom she believes responsible for the murder. Her action only succeeds in casting suspicion upon Loder by Scotland Yard, with whom he is already at loggerheads. The plot is finally unravelled in an exciting manner, with Loder rescuing Miss MacGrath from the hands of his enemies, who are holding her hostage for the safe return of the money.

Tuesday

Boy Friend (20th-Fox)

Century Theatre, Soho Square. 11 a.m. and 3 p.m.

Cast: Jane Withers, Arleen Whelan, Richard Bond, Douglas Fowley, Warren Hymer, George Ernest. Director: James Tintling.

As the "kid sister" of an ambitious young police officer whose exploits lead to the smashing of a notorious gang, Jane Withers has her first screen romance. Also she plunges into a series of dramatic situations which are said to give this young actress plenty of scope for her acting talent.

TRADE SHOW DIARY—continued

Blondie Takes a Vacation (Columbia)

Phoenix Theatre. 2.45 p.m.

Cast: Penny Singleton, Arthur Lake, Larry Simms, "Daisy," Danny Mummert, Donald Meek, Donald McBride, Thomas W. Ross, Elizabeth Dunne, Robert Wilcox, Harlan Briggs, Irving Bacon. Director: Frank R. Strayer.

"Blondie Takes a Vacation," third of Columbia's hilarious "Blondie" series, based on the world-famous comic cartoon strip, is another hilarious story of the Bumstead family and their hectic holiday at a summer resort, where Blondie, Dagwood, Baby Dimples and Daisy, the dog, manage to find themselves in more trouble.

Pretty Penny Singleton is again Blondie. Arthur Lake plays Dagwood, and continues to explore his characterisation and enrich it with a wealth of infectious detail. Little Larry Simms is Baby Dimples, the couple's pride and joy and occasional problem, and even Daisy, the dog, is back, with more delightful tricks.

Wednesday

News is Made at Night (20th-Fox)

Century Theatre, Soho Square. 11 a.m. and 3 p.m.

Cast: Preston Foster, Lynn Bari, Russell Gleason, George Barbier. Director: Alfred Werker.

In this film Preston Foster plays the rôle of a brilliant, stop-at-nothing newspaper editor with Lynn Bari as a beautiful wise-

cracking reporter who does her best to beat her boss to the post in all the paper's scoops. Thrill follows thrill as they unmask a ruthless gang of crooks headed by a convicted swindler, who, supposedly dead, lives on for 18 years as a respected pillar of society.

Coast Guard (Columbia)

Phoenix Theatre. 2.45 p.m.

Cast: Randolph Scott, Frances Dee, Ralph Bellamy, Walter Connolly, Warren Hymer, Robert Middlemass, Stanley Andrews, Edmund MacDonald. Director: Edward Ludwig.

The bravery of men who give their lives that others may live is brought to the screen in Columbia's "Coast Guard," hailed by Hollywood as one of the most thrilling and dramatic records ever to be screened. Authentic and spectacular scenes provide the background against which the romantic story is painted. Magnificent episodes, in which the coast guard carries on its multiplicity of duties, add a genuine thrill to the film.

The picture reveals the heroic story of the coast guard, with its stations strung along every coastline of America. The activities of the Service are clearly shown as the cutters patrolling the iceberg lanes of the North Atlantic or guarding seals from the depredations of poachers; aircraft wing over little-frequented shorelines, rescuing men from ships at sea. The romantic centres round the whirlwind courtship of Frances Dee, granddaughter of Walter Connolly, a sea captain, by Scott, reckless pilot of a coast guard ambulance plane, and Ralph Bellamy, officer in the Service.

C.E.A.'s First War Time Council AID FROM K.R.S. PRESIDENT ON BOOKING TANGLE

Dave Griffiths Attends Meeting to Give Renters' Views

HISTORY was made at the meeting of the C.E.A. General Council last week, for D. E. Griffiths, as President of the K.R.S., attended and gave clear indication of the renters' efforts to do their share in simplification of several booking problems. The gesture was highly appreciated by the delegates, and Mr. Griffiths was thanked for his help by the C.E.A. President, E. J. Hinge.

In spite of criticism from some quarters about the abolition of cheap matinee prices, it transpired that 92 per cent. of the membership were in accord with the recommendation of the Executive Committee.

When the report of the work of the Executive Committee was submitted considerable criticism was levelled by many members at the minorities in various districts who, in spite of the recommendation by the Executive to abolish bargain matinee prices still refused to do so.

The GENERAL SECRETARY explained that this was a matter which it might take a little time for members to realise would ultimately be to their advantage. It was one which was being energetically pursued by the Executive Committee.

It was further pointed out that as, on a rough estimate, about 92 per cent. of the members were prepared to carry out the committee's recommendation, the abolition of bargain matinee prices, no further instruction should be issued immediately.

The report was received and adopted.

New Booking Arrangement

The PRESIDENT stated that in view of the many inquiries being received on various points connected with the new booking arrangement, as agreed by the C.E.A. and K.R.S. he had invited the president of the K.R.S. (D. E. Griffiths) to attend.

In welcoming him to the General Council he wished to express to Mr. Griffiths their appreciation of his co-operation and that of the K.R.S. during the last few weeks and was sure that when the points of complaint were explained Mr. Griffiths would see the scheme was made to work properly.

Various delegates then put the following points to Mr. Griffiths, whose replies are indicated by italics:—

(1) The position where cinemas have children's matinees which on account of the official or unofficial disapprobation of the authorities have to be cut out. In such cases renters refuse to cancel programmes.

If there was official opposition to children's matinees contracts would be cancelled automatically. In cases of unofficial opposition cancellation would have to be considered by the K.R.S. members.

(2) In regard to the blank week of October 9 many exhibitors have films which for various reasons they may not have been able to collect but have in most cases paid for, and which they would like to play on October 9. Renters refuse and insist on booking a new programme.

The point would be stressed by him at the forthcoming K.R.S. meeting.

(3) The possibility of cancelling shorts for a period, say, two months. This is being necessitated by the compulsory shortening of programmes owing to earlier closing hours.

He would put up a proposition that shorts should be transferred for, say, two months to enable exhibitors to arrive at what they considered a proper length programme under war conditions.

(4) Let-downs as regards the films delivered. This did not refer to let-downs by the transport.

This point will be taken up by the K.R.S.

The 25 per cent. Pact

(5) Profiteering tactics in regard to substitute programmes. The 25 per cent. clause was not being carried out in the letter and in the spirit by the renters as certain films were excluded from that category and, on protest being made, it was stated that copies were not available for October 9 but for the week preceding or following.

Information was given by several delegates that M-G-M, Warner Bros. and United Artists were all offenders in regard to this. It was stated that there was almost universal difficulty in booking at 25 per cent. and as far as supers were concerned more so, however old. There was also reluctance over booking terms for coloured films over 12 months old.

Complaint was made as to the apparent lack of knowledge by renters as to how many copies of films they have and how many contracts on their books. Difficulty was increased by the "remote control" exercised by those in authority who were not available for quick reference by their local branches.

Mr. Griffiths stated that the managing directors had agreed that substitute programmes could be booked on flat rate if desired or on percentage of not more than 25 per cent. for the programme. Exhibitors were perfectly free to negotiate a substitute programme with any renter at terms within that agreement. The statement about colour films was incorrect. If a copy was available the renters should supply the very best film they had.

Mr. Griffiths concluded by saying that it seemed to him the complaints were chiefly due to the renters' local agents who, on account of the hurry with which all arrangements had had to be put in hand, had probably not received sufficiently clear in-

NEW RELEASE DATES

REVISED K.R.S. SCHEDULE

The K.R.S. Council, following upon further deliberations on the adjustment of release dates of pre-Christmas films, have issued a statement regarding North London and South London releases by which the following transfers are made:—

NORTH LONDON.	
Films originally booked for	Transferred to
November 27	December 11
December 4	December 18
December 11	later dates
December 18	later dates

SOUTH LONDON.	
Films originally booked for	Transferred to
December 4	December 18
December 11	December 25
December 18	later dates
December 25	later dates

Exhibitors' Complaints

At the Council meeting, D. E. Griffiths, president, reported to the Council the interview he had had with the Council of the C.E.A. and submitted a report to the renters of the exhibitors' complaints concerning the manner in which the agreement previously reached between the two associations was being interpreted by sales managers and salesmen.

As a result of the discussion, the managing directors unanimously agreed to accept the President's suggestions for overcoming the difficulties outlined and for the avoidance of any further complaints, managing directors individually agreed to instruct their sales managers and salesmen at once, so that exhibitors' desires could be given proper effect.

Instructions from their head offices. He felt sure that through the issue of greater details of the scheme all difficulties over the October 9 programme would be overcome.

Mr. HINGE thanked Mr. Griffiths for attending and for his promise to assist in clearing up their points of difficulty.

The C.E.A.-K.R.S. agreement was then put to the meeting and formally endorsed.

Letters of Regret

Letters of regret for inability to be present were received from Flight-Lieut. J. Drew, Messrs. M. Prince, T. Thompson, W. S. Gibson, Ald. Wheeldon, J. M. Cannon, C. Little, R. C. Freeman, H. F. Cornforth, F. A. Prior, Ald. Trounson, J.P., C. H. Whincup, and C. S. Joseph.

It was agreed to write to Flight-Lieut. Drew wishing him success in his command and reciprocating his hope that it would not be long before the General Council met again under peace time conditions.

Sympathy was expressed with Mr. Joseph, who was absent through illness.

Next Meeting

It was agreed that the General Council should meet next on November 8 unless the Executive Committee considered such a meeting unnecessary.

Matinee Prices Increase Justified



Adolph Menjou and Barbara Stanwyck in a scene from the forthcoming Columbia picture GOLDEN BOY

SERVICE PATRONS IN UNIFORM

C.E.A. DISMISSES APPEAL FOR PRICE REBATES

WHILE refusing to make reduced price concessions to members of the Services in uniform, the C.E.A., in a recently published statement of policy, agrees to recommend the provision at theatres of a reasonable number of sixpenny seats.

The statement was issued following an inquiry on the subject by military authorities. It states: "We are no different from any other trade and until there is a move that all trades shall discriminate in favour of soldiers in uniform there is no reason to single out the cinematograph industry alone to reduce its prices, and we are not prepared to do so. We have also pointed out that there is no reason for doing so as cinema entertainment is already the cheapest known."

"We have agreed that it is reasonable for soldiers in uniform to be able to find a reasonable number of 6d. seats at the cinemas which cater for them."

"We agreed with the War Office that if they found cinemas with a minimum price of, say, 9d. and 1s., or where perhaps only the front two rows were available at 6d., if such cases were brought to our notice we should be prepared to take this point up with the proprietor with a view to seeing that soldiers in uniform could in reasonable numbers secure admission at 6d."

"Any concession of this kind would not apply to civilians."

NO GOVERNMENT ACTION ON HULL COMPLAINT

A SUGGESTION voiced in Parliament that the abolition of matinee prices in Hull was a species of profiteering was brushed aside by Sir John Anderson who declined to take any action.

The exhibitors' case for the decision was announced last week in a report by the C.E.A. Executive Committee.

The matter arose from a question in the House of Commons on Wednesday by WALTER WINDSOR, who asked the Home Secretary whether he was aware that the cinemas in Hull had, in many instances, increased the prices of seats to as much as 50 per cent. to 100 per cent.; and if he would have inquiries made into this matter or, if need be, take powers to stop this high rise in the price of seats that inflicted hardship on the poorer section of the people.

SIR JOHN ANDERSON said that before the outbreak of war it had been the practice of many of the cinemas in Hull as elsewhere to reduce the prices of the cheaper seats for the afternoon performances. Recently the exhibitors throughout the country decided that in view of the reduction in their receipts owing to war conditions they could not afford to continue this practice.

He had no doubt that the lighting restrictions must have affected the attendances and receipts, and on the information before him, he did not feel that there was any action he could properly take.

The Exhibitors' Case

The C.E.A. case for the abolition of matinee prices was explained in the report of the Executive Committee of the association.

The effects of the black-out upon those cinemas which were reopened had already been experienced, the report stated, and the committee came to the conclusion that it was no longer possible to continue bargain matinee prices. As the three major circuits were in agreement, as was every other member of the committee, it was decided to issue a recommendation to the members forthwith to come into operation five days later.

The committee had no doubt at the time from the general expressions of approval that such a course would recommend itself to the majority of the members.

It was realised that there were always some who would not of necessity see eye to eye with such a recommendation and the matter was left that if any such cases arose those districts would have to settle the matter themselves and if unable to find a settlement that for the time being at any rate bargain matinee prices would continue.

At a later stage the committee had in mind that when its recommendation was in general operation any outstanding pieces of difficulty might be given further attention to see what could be done to make the practice general.

The Fight for Reopening

GENERAL COUNCIL PAYS TRIBUTE TO PRESIDENT AND EXECUTIVES

AT last week's meeting of the General Council of the C.E.A. a lengthy report was submitted by the executive committee dealing with the negotiations for the reopening of the cinemas. The thanks of the General Council to the President, the General Secretary and Branch secretaries were tendered on the proposal of A. B. King for their great work done to obtain reopening.

Following a résumé of the negotiations between the Trade and the Home Office which led to the reopening of provincial cinemas until 10 p.m. and in the West End of London till 6 p.m., reference was made to the further efforts of the association to

obtain an extension of the hour of closing in the West End.

The London area, the report goes on to state, presents great complications.

Tribute to President

It would not be out of place in a report of this kind to draw your attention to the extraordinary success which has attended the president in presiding over the preliminary meetings prior to the deputations and in his conduct of the deputations themselves.

If ever there was an occasion of supreme importance when the association has responded in so magnificent a fashion this is one and the thanks of each member are due to the deputations which so conspicuously and successfully supported your president in his efforts. To secure the general reopening of cinemas at such a time and under such conditions within a period of ten days is an achievement the magnitude of which should not be allowed to be soon forgotten amidst the worries of the consequent dislocation of war.

Perfect Emergency Plans

The whole history of the immense amount of work in connection with reopening would take too long to recount and it is only the results that matter. The appreciation of the General Council should be put on record to the branch secretaries for the magnificent work which they have all done.

The emergency plans which had been made worked perfectly. By a process of decentralisation all decisions at head office were immediately conveyed to the branches, the secretaries of which, in turn, promptly conveyed them to their members.

The secretaries were also indefatigable in arranging the necessary deputations to local controllers and subsequent interviews with chief constables. Had it not been for decentralisation and the loyal, willing and continuous work of all the secretaries the successful results could never have been achieved.

No doubt the branches, in turn, will tender their thanks to the various branch Emergency Committees who so actively supported their secretaries.



Lew Ayres and Lena Turner in THESE GLAMOUR GIRLS (M-G-M), reviewed in this issue

Continued on foot of column 2

B

WAR TIME FUNCTIONS OF EXECUTIVE COMMITTEE

Report to C.E.A. General Council

THE SINGLE-FEATURE PROGRAMME

LAST week's meeting of the General Council received reports from the Executive Committee instead of, as usual, from the various specialist committees of the association.

The functioning of this Committee is briefly explained in the opening paragraph of the report as having been decided upon in view of the fact that the present emergency may make General Council meetings uncertain and there will be times when immediate action is needed and only an Executive Committee has any authority under the rules.

Members were reminded that the Executive Committee, which is elected each March, consists of the first 15 members of the Legal, Finance and Parliamentary Committee. Hitherto it had not functioned, as the work of the Association has been carried out by Committees which report to the General Council. Upon the General Council adopting the report of the Committee, the Committee's work becomes effective and operative, but not until. The Executive Committee can act in the place of the General Council and authority attaches to its decisions which can be issued direct to members.

Although the following report is submitted as a report, it is more, strictly speaking, an account of what the Executive Committee has done, submitted for the information of the General Council.

Single-feature Programmes

It is realised, states the Committee, that should there be any shortage of films, one way of easing the situation would be single-feature programmes. It is felt that consideration of this, when members are ready to do so, must be as a Trade. It is also realised that it is a condition of any general movement that agreement among the circuits would be necessary in order to give a lead for general discussion.

The circuits are giving this matter consideration, but have not reached any conclusion. Amongst the Committee general feeling seems to be that the present is somewhat early to give it consideration. The matter is reported in case the branches wish to discuss it.

[Since the publication of this report, John Maxwell has decided to retain the double-feature programmes for the A.B.C. and Union circuits under his control, and Oscar Deutsch has announced that Odeon cinemas will revert to the double-feature policy.—Editor.]

Electricity

Members are inquiring concerning electricity charges in relation to the closing period. There is no general remedy to be applied to those cases, and members are advised to send them to the head office when they will be passed to our Electricity Department.

Closing Problems

Inquiries have been received from members relating to matters arising out of closing, e.g., payment of rent and payment of rates. Full information on these subjects has been circulated to the branches for transmission to members individually. A report was prepared by the solicitor dealing with the following Emergency Acts: Courts (Emergency Powers) Act, 1939; Rent and Mortgage Interest Restriction Act, 1939; Landlord and Tenant (War Damage) Act, 1939, and circulated to every member.

The question of allowances with the P.R.S. is under discussion with that Society.

Service charges for Western Electric will be discussed with that company.

Concerning neon signs there is no dispute as to the maintenance contract not continuing. Where hire is also involved that aspect is at the moment being considered by the solicitor.

H.O. Carries On

The head office has functioned at Broadmead House uninterruptedly since war broke out. The General Secretary has been in daily attendance and will continue to be until circumstances render it impossible. About three-quarters of the office has been transferred for the duration of the war to 19, Highmoor Road, Caversham, Reading, where F. J. Brown, assistant secretary, with a proportion of the staff, is regularly at work.

If it becomes impossible to work at Broadmead House there will be a notification sent from the Reading office advising delegates and members of the transfer.

Sunday Opening Hours Varied in Birmingham

POSSIBILITY OF "STAGGERED" TIMES

IN accordance with the decision arrived at by the Birmingham C.E.A. to seek permission to bring forward the time of Sunday performances in Birmingham from 7 p.m. to 6.30 p.m. as and from October 1, application was made to the magistrates last week.

G. A. Bryson (chairman of the bench) suggested that the six central houses should "stagger" their hours by some opening at 6 p.m. and the others at 6.30 p.m. Those houses should form three groups, viz., the Futurist and the Scala, West End Cinema and Gaumont Palace, and the Paramount Theatre and the Forum. They must decide among themselves which house in each group should open at 6 p.m. and which at 6.30 p.m.

In reply, Mr. Hatwell thought that some difficulty might arise at first. If, however, his application was granted the cinemas



Wally Patch, Gordon Harker and Alistair Sim in INSPECTOR HORNLEIGH ON HOLIDAY, which 20th Century-Fox Trade showed on Wednesday

Emergency Problems

Hampshire Branch Tackles

RESTRICTIONS ON OPENING

Midland Area Difficulties

WAR time problems occupied almost the whole of the last meeting of the Birmingham and Midland Branch which was under the chairmanship of H. Ferrier Cornforth.

On the reopening of the kinemas the CHAIRMAN expressed the opinion that the Birmingham Justices and the Chief Constable had been most sympathetic, and thanks were due to both for the help they gave.

Unfortunately, in one or two districts, notably Warwickshire and Wolverhampton, considerable difficulty was being experienced owing to the unreasonable conditions which were being imposed, and the arbitrary manner in which the powers conferred by the Home Secretary's Closing Order were being interpreted.

Members were requested to advise the secretary of any difficulties which still existed in order that appropriate action might be taken. The troubles in Warwickshire were such that it was considered advisable to elect a sub-committee of the chairman, S. W. Clift, J. H. Rowe, E. B. Gold, C. A. Crathorne, and A. G. May.

Matinee Prices

It was reported that a few members had not abolished cheap matinee prices in accordance with the C.E.A. Executive Committee's decision. After some discussion, it was resolved:—

That every possible support should be given to the recommendation of the Executive Committee to abolish cheap matinee prices, and every endeavour made to bring this into operation throughout the whole of the area covered by the branch.

The question of children's matinees was also discussed, and it was decided to recommend members in Birmingham and the other evacuation areas to discontinue these.

Discretion

It was also announced that the Licensing Justices had requested exhibitors to take care not to show any films which, at the present time, were likely to inflame public opinion.

Be Prepared

The SECRETARY was requested to arrange further lectures for kinema staffs on anti-gas precautions and first-aid, for which C. H. Russ (Gaumont-British) had kindly placed the West End Dance Hall at the disposal of the branch.

Transport

On the question of film transport, it was reported that difficulties had arisen because the companies were unable to operate a full

Continued at foot of column 4

Electricity Charges

REDUCING PUBLICITY COSTS

UNDER the chairmanship of H. P. E. Mears, the Bournemouth section of the Hants and Isle of Wight Branch met last week to discuss trade difficulties, chiefly, of course, those connected with the war readjustments.

The CHAIRMAN's opening remarks referred to the reopening of the kinemas after a period of total closing.

He made a strong appeal to exhibitors to co-operate with the renters in their difficult job of getting the regular supply of films going again under circumstances which were far from normal. He appealed to exhibitors to return their films promptly, for by holding on to them because they might not have received their new supply they might be letting down another exhibitor who had booked them.

He also referred to the financial difficulties of keeping up the regular supply of films, and suggested that these difficulties would be considerably smoothed out by prompt settlement of accounts by exhibitors.

The Substitute Programme

In regard to the arrangement made by the Joint Committee for substitute programmes for October 9 week, he said he agreed that that was the best way in which they could assist the renters to get back to normal.

Transport

In respect of transport locally, he gave the members the cheering news that arrangements had been made by which their transport of films was assured for a time.

Electricity Charges

COUN. MEARS reported the receipt of a letter from the local electricity company stating that they fully appreciated the difficulties arising out of the present circumstances, but at the same time they would ask exhibitors to appreciate the difficulties of the company, as they had contracted to purchase current on the demands which exhibitors had already placed with them.

The company could not, therefore, lower the agreed consumption by reason of the emergency powers, which affected both the company and the exhibitors.

The CHAIRMAN suggested that the emergency powers affected not only the company and themselves, but also the grid from which the company drew its current. He pointed out that as from October 1 the rationing of electricity would come into force and the kinemas would not be able to use the amount of current used before, and they should not be asked to pay for something they could not use.

He suggested they might ask that their maximum demand indicators should be reset at the earliest possible moment.

It was decided to appoint the chairman, Mr. Bravery, and the hon. secretary (Mr. Turnbull) as a deputation to explain to the company the views of the members prior to putting the matter before the National Council.

Local Advertising

Owing to the difficult conditions under which kinemas in the district were now opening, and the big reductions in revenue, there was a discussion on the question of reducing advertising space in the local papers.

It was decided that as from Sunday, October 2, all kinema advertisements in the local Press, with the exception of those in the association's own journal, should not exceed two inches single column, and the hon. secretary is to circulate all members notifying them of this decision.

service owing to the rationing of petrol. To make suitable arrangements a committee consisting of the chairman, C. H. Russ, E. B. Gold and A. G. May was appointed to meet representatives of the renters.

Licences

The secretary was empowered to instruct the solicitor to the branch to make formal application for the renewal of all licences at the Birmingham Annual Licensing Sessions to be held on Thursday, October 12.



Carole Lombard and Cary Grant in IN NAME ONLY, which RKO-Radio Trade showed on Wednesday

CRITICS OF C.E.A. BOOKING PACT

Bristol Protest to Headquarters

CRITICISM of the action of the C.E.A. in entering into the new booking agreement with the K.R.S. without first consulting the branches was voiced at a meeting of the Bristol branch called to consider the new arrangements. It was decided to send a letter to head office on the matter.

The proposed arrangements gave rise to a long discussion, and the opinion was expressed that the whole thing had been made more complicated than was necessary. Points raised during the debate were that it was difficult for an exhibitor to transfer films to another date and that the renters would not allow films booked for exhibition in November to be transferred to October 9.

The position of a house where live shows were run as well as films was stressed. In such a case the exhibitor could not transfer his films, but the renters would not cancel the bookings.

The Chairman (F. G. W. Chamberlain) thought after things had settled down a bit they would find the renters willing to meet them regarding the Christmas date.

On the motion of GEORGE ALLEN, seconded by Coun. H. F. WREN, the meeting unanimously passed the following resolution: "Regarding films originally booked for showing on December 18 exhibitors shall have the option of cancelling these in order to clear their books, films originally booked for December 11 to be transferred."

Transport

The new arrangements regarding film dumps in the city were announced by the chairman, who said that the Film Transport Company had sent a request that in order to help them meet the increased heavy expenses exhibitors should pay an additional 3d. for each feature carried. The meeting decided to recommend that this extra charge be paid.

A representative of the transport company was present at the meeting and explained various points in connection with the present arrangements. The company would collect films that had to be sent by rail and convey them to the railway station for exhibitors at a small charge.

An Appeal

The CHAIRMAN, speaking on the present situation, said it was the duty of exhibitors to help one another. They had to recognise the fact that present conditions must be chaotic, therefore a give and take spirit was absolutely essential to enable all connected with the industry to carry on. They must endeavour to face the situation as a war situation.

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Sunday Shows for War Charities

EDINBURGH MAY LIFT BAN

EDINBURGH Section of the C.E.A. at their monthly meeting last week were agreed that Sunday film shows for charity, which were banned some time ago, may now be wanted under war time conditions. It was agreed that any applications should be considered by the committee which was set up in connection with Sunday charity concerts.

At the meeting, at which A. S. Albin presided, Mr. BENNELL and Mr. M'LAUGHLIN suggested that now that they were at war there would be many applications for Sunday film shows for charity. The problem, said Mr. M'Laughlin, might become acute again, although they had, he reminded them, a resolution on their books against Sunday film shows.

Mr. SALMON recalled that they had appointed a committee to deal with applications for Sunday charity concerts, and this committee should have the additional duty of considering applications for film shows. Mr. PENN thought their efforts should be confined to the Armed Forces and the major Edinburgh hospitals.

Booking Agreement

There was a general discussion on the circular outlining the agreement with the K.R.S. on the question of booking adjustments. The CHAIRMAN reminded them that they must not agree to any percentage or any price charged for substitute programmes without referring back to Mr. Salmon.

Delivery Chaos

The chaotic delivery conditions were referred to, and CAPT. W. M. CAMERON expressed the view that the position had now been clarified.

Air Raid Advice

A complaint was received from a country member that the authorities in his town had laid down a great number of conditions. One was that the manager must address the audience after every round of the programme on what they should do in the event of an air raid warning.

Mr. BENNELL said most of the conditions had been laid down by one or other local authority, though he doubted if one authority had laid down all those conditions. Personally, he was in favour of the manager addressing patrons about air raid warnings. They should become familiarised with the idea of a warning, otherwise there would be panic when one came.

Reaction to False Alarm

J. K. STAFFORD POOLE suggested that they should all be ready with their answers to police inquiries as to what they were going to do about shelter for their patrons. They should be advised either to leave and go home or take refuge in the foyer or on the staircase.

G. E. NESS said when the false alarm was given in Edinburgh the previous day he announced that there would be a break of a few minutes, and then the show would go on. Only one little fellow of seven went out, and he asked if he could get back when it was all over.

A member: And did he?
Mr. NESS: He did. People in the café went out and into the public shelters, but they all came back and finished their meal.

Matinee Prices Again

The question of matinee prices was brought up again, and it was reported that in various districts managers had come to an agreement about prices.

ALEXANDER BLACK said he was still charging the old prices. It was unreasonable, he said, to expect him with an old house to increase his price 100 per cent., when new houses were increasing their prices only by 33.

Mr. BENNELL said the only question was whether he could not recoup himself by getting a little more at the matinee.

T. SAUNDERS said it was very hard on the old halls, for people always preferred the new halls.

The CHAIRMAN said he had hoped to hear Mr. Black come back in a fortnight and say he had raised his prices.

CAPT. CAMERON said there was a little feeling at first about the abolition of matinee prices, but there was none now. His numbers in the afternoon were about the same, but his income was almost doubled.

Compromise Accepted

Mr. BLACK, stressing the tremendous difference in halls, said it was ridiculous to compare his hall at 6d. with the Regal at 6d. Coun. Poole had been allowed to retain his 6d. price at matinees because his hall was out of date.

After further discussion Mr. Black said he would agree to a suggestion of Mr. Bennell that instead of having only 100 area seats at 4d., as in the evening, he should make the whole of his area 4d. in the afternoon.

WHY THE SUPREME IS SILENT

Supreme, Old Colwyn, North Wales, has not reopened as a cinema, the building having been taken over by the authorities for other purposes. This theatre was operated by Advance Cinemas, Ltd., of which W. J. Speakman (chairman, North-Western branch, C.E.A.), is managing director.

Anna Neagle in *NURSE EDITH CAVELL* (RKO-Radio), which is reviewed in this issue.



THE WEEK IN SCOTLAND

Glasgow Eases Black-out Regulations

QUEUES UP TO 100 PERSONS NOW ALLOWED

With the continuance of the "black-out," business in Glasgow cinemas has had a decided slump. The centre of the town houses are finding that people will not come back into town at night with the added difficulty of getting home. The suburban houses, however, are reaping the benefit, and business, on the whole, is reported to be very satisfactory.

The centre of the town houses had another local condition relaxed this week, when the restriction of no queues was amended, and now small queues of not more than 100 people are to be allowed.

The questions of reduced prices for matinees and 10-11 a.m. opening are other problems occupying the attention of exhibitors.

Lodge Anima

Masonic brethren are reminded that Lodge Anima is carrying on, and a Second Degree ceremony will be carried through at the regular meeting on Friday, October 6, in the Masonic Chambers, West Regent Street, at two o'clock.

Uncensored Films Approved

Edinburgh magistrates have granted permission for the screening in the city of two uncensored films—"Marriage Forbidden" and "I Was a Slave of Nazi Germany."

Mental Inmates Kinemaless

Glasgow Corporation reports that in accordance with Government instructions cinema entertainments and concerts for patients in the mental institutions have been discontinued.

Alan Mailer Promoted

His many friends in Glasgow are delighted to hear of the recent promotion of Alan Mailer as supervisor of the Northern circuit of Caledonian Associated Cinemas. R. C. Harvey follows Mr. Mailer as manager of the Playhouse, Perth.

NO MIDNIGHT SHOWS

Bangor Corporation has deferred consideration of the proposed special regulations for the issuing of licences for midnight shows owing to the decision of the local kinemas not to run these shows at the present juncture.

FILM TRANSPORT DIFFICULTIES

Petrol Restrictions Limiting Service

MISUNDERSTANDING regarding facilities now available for the transport of films in the provinces, voiced at various meetings of exhibitors, necessitates an explanatory note setting out circumstances governing the situation.

When details of the petrol rationing scheme were made available, it was apparent that services could no longer continue on a peace time basis. It was necessary, therefore, to make immediate plans to provide as efficient a service as possible, having regard to the amount of petrol allowed. At the same time, approaches were made to the appropriate authorities for additional supplies.

As a result of these representations, in which every assistance was rendered by local committees of the K.R.S. and C.E.A., additional supplies were granted in certain districts and it was possible to amend immediately the proposed arrangements. In point of fact, many of the "cuts" in services were not put into force at all, and the reports that have appeared give an incorrect impression of the situation.

In normal times, most kinemas received deliveries four or five times a week, collections being made twice. To-day, with certain exceptions, they are receiving three or four deliveries, and collections are made twice weekly as before.

The areas which have suffered most are South Wales and the West of England, where

N. WESTERN "SPLIT" ON CHEAP MATINEES

Makes Stand for Independence on Principle

PROPOSAL TO CIRCULARISE MEMBERS

NINETY per cent. of Liverpool and district exhibitors have abolished bargain matinee prices; the remainder, in present circumstances, apparently do not intend doing so. It was disclosed at Friday's meeting of the North-Western Branch that unless there is a general line-up, within six weeks about 50 per cent. of the halls might be back on bargain prices. W. J. Speakman presided.

J. M. CANNON (G.-B.) said that a minority who were still providing bargain price matinees placed their oppositions (who had abolished them) in a very difficult situation. He suggested the sending of a letter to all licensees to inquire what was being done.

Chairman's Warning

Mr. SPEAKMAN said some exhibitors had reverted to bargain matinees as a matter of self-preservation, because of the action of their opposition. Unless something was done before long all would be back on cheap matinee prices. He had heard a suggestion from a trade union quarter that exhibitors should consider raising prices, since it was likely, owing to the rise in the cost of living, employees would seek increased wages.

EXHIBITOR FROM AN OUTLYING AREA: "I have two halls in industrial districts and would not raise my prices for King Dick. It is a matter for the individual."

Another nominee said he was taking more money at matinees with the higher prices than ever before.

Matinees the Main Source of Revenue

"My opinion is the farther we go into the winter the better attendances shall we get at matinees and the fewer in the evening," remarked W. J. SPEAKMAN. "Matinees, I think, will be your main source of income."

When an appeal was made to P. M. HANMER, an officer and ex-chairman of the branch, to discontinue cheap matinee prices at certain of his theatres, he replied: "I anticipate before long it may be necessary to revise prices, but we shall not do so until there is justification. We shall not start profiteering. I have been accused of 'funk' and having cold feet by exhibitors who say they are doing much better on the higher prices. If that is so, why are they worrying about what I am doing?"

Old Rivals Agree

N. ROWLEY then referred to the position in the central area of Liverpool and acknowledged the readiness with which his nearest opposition, the Palais de Luxe (J. R. DOVENER), agreed on prices.

"That point about profiteering in regard to cinema prices has already been disposed of by Sir John Anderson in the House of Commons," exclaimed J. M. CANNON.

R. P. RUTHERFORD thought it was "a terrible shame" that a few halls should wreck the possibility of agreement.

"I Accuse"

E. H. WHITTELL: I hold Mr. Hanmer responsible for the lack of unanimity.

P. M. HANMER: Prices are a domestic matter of the members. If there was any idea of the association telling members how to run their theatres there was only one obvious course to take.

"It is deplorable when we cannot get unanimity amongst ourselves, even amongst the stalwarts of the branch," exclaimed the CHAIRMAN. "Had you, Mr. Hanmer, supported this move we should soon be 99.75 per cent. unanimous on cutting out cheap matinee prices."

Hanmer's Reply

"I consider," replied Mr. HANMER, "the association is using a bad argument in taking advantage of the present situation to increase prices. That is my view and my principle."

Cries of "Hear, hear" greeted the remark of R. P. RUTHERFORD that usually meetings of exhibitors were inclined to blame the

circuits for certain things. Here was a case where the independents were at fault.

E. H. WHITTELL: Unless something is done by the time of our next meeting 50 per cent. of the halls will be on cheap matinee prices.

In view of the cleavage of opinion no resolution was put to the meeting.

Black-out Conditions

Mention was made of the fact that in some parts of Liverpool the police were much stricter in regard to the enforcement of black-out conditions, especially the leakage of light through open doors, than in the general area. It was suggested it would be useful if the police would allow subdued lighting to be used whilst kinemas were emptying at night.

Another exhibitor related that his local police superintendent instructed him to have attendants on duty at the exits of his theatre at night, with hand torches trained on to the steps.

Ald. E. TROUNSON reminded the meeting that the police were the controlling authority. If any exhibitor felt he had a legitimate grievance he ought to make his own representations to the police. Every theatre would, no doubt, be dealt with on its merits.

A MEMBER: The black-out of doors and entrances is mere child's play in comparison with having 3,000 or 4,000 sandbags stuck in front of your theatre.

Resolution was adopted thanking the branch A.R.P. Committee for their services. Letter is also to go to C.E.A. headquarters expressing the thanks and appreciation of the North-Western members for the fine work during the emergency period.

Six Firemen for 700-Seater
It was reported that in one South-West Lancashire district the police were insisting upon two firemen being in attendance for every 250 seats. As the cinema had 700 seats this involved the employment of six firemen. In no other place was this condition imposed.

The branch gave instructions for one of the officers to try to obtain relief.

"New Booking Arrangements"
Instructions were given to the secretary (Gordon D. West) to send out another circular clarifying doubtful points in the booking adjustments.

No Concessions for the Troops
Concerning the prices of admission to persons in uniform, the CHAIRMAN said that before long everybody would be in some kind of uniform. If concessions were made to uniformed patrons at this stage they were bound to spread.

It was decided to send a letter to a North Wales exhibitor drawing attention to headquarters advice against allowing reduced prices.

Electricity Prices
B. ALLMAN mentioned theatres which bought electricity on rateable value tariffs. As they had to pay a fixed quarterly tariff, plus a unit rate, hardship was now caused because of the smaller consumption.

The SECRETARY undertook to make inquiries.

Grading
North Wales Section submitted a resolution asking for the Rules Committee to consider an intermediate grade for subscription purposes for theatres with a money taking capacity of £25 to £30 per performance.

J. R. DOVENER said that was a matter not for the Rules Committee but for the Finance Committee. Any exhibitor could submit accredited returns of takings and then the question of his grading could be determined. It would be inadvisable to send forward the resolution at present.

Sunday Opening
Referring to the permission given for Liverpool kinemas to open on Sunday, October 29, J. M. CANNON stated the hours mentioned on the licences were 8 p.m. to 10.30 p.m. As kinemas now had to close by 10 p.m. he suggested application be made to open 30 minutes earlier. Agreed.

In view of the annual licensing session being held in Liverpool on October 11, J. M. CANNON suggested they should seek permission for theatres to open regularly on Sunday. He understood the Home Office had special powers in emergency conditions.

It was agreed that a special meeting be held to consider Sunday opening in general and to decide what dates should be set for the two Sundays for opening in 1940.

Next Meeting
The next ordinary general meeting of the branch will be held on Friday, November 10.

Progress Reported on Midland Buildings

"CARRY ON" OUTWEIGHS SUSPENSIONS

THERE has, naturally, been a lull in cinema building in Birmingham and the Midlands as in other areas. So far as Birmingham itself is concerned, the only new house nearly completed is the Gaiety, Coleshill Street, which forms part of the A.B.C. circuit. This was expected to open this month, but the opening has been postponed.

At the new Atlas Cinema, Castle Bromwich, which is roof high, and is being built to the plans of E. S. Roberts, Lombard House, Great Charles-street, Birmingham, work is going on. Of other houses designed by this well-known cinema architect, the Danilo, Stourbridge, is rapidly approaching completion, and construction will continue. Operations have been temporarily suspended on the Clifton, Warwick, so has the intended construction of the new Regal, Tamworth.

The new cinema at Warley, near Birmingham, for Dents Theatre (Warley), Ltd., designed by Hurley Robinson, of Cherry-street, Birmingham, has been commenced, but work thereon has been temporarily suspended.

A.R.P. SEEKS KINEMA AS SHELTER

Safest Building in Guildford

So well built is the Odeon, Guildford, that the local A.R.P. organisation is casting covetous eyes upon a structure which they consider is ideally suited as a shelter.

It is understood its local A.R.P. chief reported to the Borough Surveyor that he considered the building was the safest in Guildford and would make an ideal public shelter as each floor level was built on a layer of concrete.

It is now suggested by the Borough Engineer that the space in the stalls beneath the span of the balcony could, with a little structural alteration, be used as an emergency air raid shelter for 600 people.

The Home Office and the Surrey County Council have, however, first to be consulted, and the proposals are receiving official consideration.

Sunday Licence for Kinema Services

Ian Craig, manager of the Odeon, Lancaster, has been granted a special music and singing licence from 6.30 p.m. to 8 p.m. on each Sunday in October and November for special services organised by the Bishop of Lancaster and the Lancaster Free Church Council.

NAMES in the NEWS



A. H. Thomas, who has resigned after 12 years' service with E. L. Manches

W. S. Browning, who left RKO-Radio for service with the Fleet Air Arm



W. S. Browning, who has relinquished the managership of the Manchester branch of RKO-Radio to join the Fleet Air Arm, has been with the company at Manchester about nine years, first as traveller and since about September, 1935, as branch manager. He entered the film trade with Dominion Exclusives at Manchester in 1914. After the war he resumed activities in the entertainment world and held an appointment at the Piccadilly P.T., Manchester. Subsequently he reverted to the renting side of the business. One of his chief interests outside business is flying. At one time he was chairman of the Manchester Aero Club. His successor is A. Lever, who comes to Manchester from London.

R. H. Mitchell, former house manager of the Gaumont, Manchester, has been appointed manager of the Majestic, Chaddesden, Derby, in succession to F. Forstick. Mr. Mitchell was assistant manager of the Hippodrome, Nottingham, before going to Manchester.

Mrs. Gregory, who has been appointed assistant manageress at the News Theatre, Bristol, has been at the house for some time as chief cashier. Her husband, J. Gregory, is well known in the Trade in the city where he has at different times held cinema appointments, including the management of the Hotwells and Kingsway Cinemas.

Sorry to learn that circumstances have arisen which impel A. H. Thomas to break a 12-year association with E. L. Manches, of Excelsior Super Cinemas, Ltd. At present Thomas is general manager of the Rialto and Albany Cinemas at Upper Norwood, where he has been for six years. In a letter of appreciation, Mr. Manches speaks highly of his services for the company, and adds: "Your integrity and zeal were at all times irreproachable."

Mr. Thomas, who will be free on October 9, is looking for a position nearer his home at Kingston. He is over military age and

thoroughly accustomed to all branches of the business, including café, billiards, stage, publicity, etc. His address is "Rosedale," 11, Dysart Avenue, Kingston-on-Thames. Phone: Kingston 5985.

Fred Swindlehurst and his wife have received what is probably a unique distinction for a married couple by their appointment to the managerships of two Eccles (Lancs) kinemas. Mr. Swindlehurst, who was formerly assistant manager to the late Ted Marshall, at Burnley Palace, succeeds him as manager of the Regent. Mrs. Swindlehurst was Mr. Marshall's secretary at Burnley Palace, and when he went to Eccles she remained in his service. She has been appointed to the managership of the Majestic, Eccles.

The marriage of Roy Trueman Dicken, son of W. Trueman Dicken, the well-known exhibitor of Burnham-on-Sea, to Hazel Wren, youngest daughter of Councillor H. F. Wren, J.P., C.C. proprietor of the Regal, Staple Hill, Bristol, and delegate of the Bristol branch, took place at Christ Church, Downend, Bristol.

The bridegroom is manager of one of the kinemas belonging to his father, the Palladium, Midsomer Norton.

The marriage is announced of John Basil Fisher, manager of the Broadway, Southampton, to Margaret Birkett, manageress of the café attached to the Forum, another A.B.C. cinema.

Percy Reebuck, who has been appointed manager of the recently reopened Regent at Norwich, was for four years in charge of the Elite, Middlesbrough, another A.B.C. theatre. He has been with the company seven or eight years. Otherwise the staff of the Regent is virtually the same as before the renovation.

The licences of the Picture House and the Pavilion, Rawtenstall, have been transferred from William Heyworth to Harold Sutcliffe.

Mr. Sutcliffe stated that Heyworth had joined the police war reserve, and it was essential that he should not be connected with any other form of business whilst in the service. The licences could have been transferred to the under-managers, but as they had not the necessary qualifications and as he (Mr. Sutcliffe) was interested in the kinemas it had been thought best that the licences should be transferred to him.

One of the most popular men in the Burnham district, Freddie Fay has been appointed manager of the Regent, Highbridge. He will commence his new duties,

SALESMAN JOINS FLEET AIR ARM—HUSBAND AND WIFE MANAGERS—TRUEMAN DICKEN'S SON WEDS

in which his wide and extensive knowledge of the entertainment world should be of the utmost value, on Thursday. Mrs. Fay will perform part-time duty.

For some 26 years Freddie and Mrs. Fay have been engaged in their stage work, and it was a hard blow to them both when the war came and they were obliged to close their show at Burnham. A local tribute states they have faithfully served the town and its residents and visitors for 15 years, and during that time have endeared themselves to everyone, and everywhere are held in the highest esteem.

Mr. Betty, who is in charge of the Academy, the new Continental cinema opened in Bristol last week, was previously manager of the Scala, another theatre belonging to the same company.

Hugh J. Horne, who recently took over the managership of the Odeon, Derby, was married last week to Hilda Lumsden, the daughter of Mr. John Lumsden, chief inspector of the Manchester Dock Police.

The staff of the Odeon Theatre presented Mr. Horne with a canteen of cutlery.

Donald Barnes, assistant to Manager Abercrombie at the Odeon, Bolton, and relief manager of the northern theatres of the circuit, has been called to active service.

The directors of Ruston and Hornsby, Ltd., engineers, Lincoln, at their board meeting held on September 27, elected William J. Ruston to a seat on their board. Mr. Ruston is a nephew of the late chairman of the company, Col. J. S. Ruston, and is also a director of J. Stone and Co., Ltd., engineers, Deptford.

OBITUARY

Death of Derby Exhibitor

We regret to announce the death of J. Marshall, proprietor of the Hippodrome, Ripley, Derby, who passed away on Wednesday, September 20, at the age of 71.

Mr. Marshall, who had been in this business since 1913 and was active till eight weeks ago, is succeeded by his son, R. Marshall, manager of the Hippodrome.

Manager Bereaved

We regret to announce the death of Mrs. J. A. Carpenter, wife of A. G. Carpenter, manager of the Gaumont Palace, Stroud. She had a large circle of friends in Stroud, where she and her husband had resided for about thirteen years. At the funeral Gaumont-British was represented by the circuit manager and the circuit engineer.

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As a result of the petrol rationing scheme, it has been necessary to curtail some of our services.

WILL exhibitors in affected areas who have experienced difficulty in obtaining their films—which can be properly attributed to transit causes—please advise us immediately?

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KINEMATOGRAPH WEEKLY, 8/10/1939.

STRONG

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How to Cut Running Costs to a Minimum

THE Chancellor's Budget appeal for national and individual economy, and the elimination of wasteful expenditure, will fall on particularly receptive ears in the case of the exhibitor. For, notwithstanding that in providing entertainment he is performing a service essential for the public morale, circumstances conspire to reduce his revenue: restricted opening hours, the darkened streets, the absence of his patrons on national service, the depleted incomes of those remaining. At the same time, many of his expenses will inevitably rise.

Detailed consideration must be given to saving pennies and stopping every cause of waste. Yet the wise exhibitor will not effect these economies

After film hire and wages, one of the biggest expenses in the average cinema is electric supply. Already this will have been compulsorily reduced by the black-out of display lighting. Arc supply thus assumes an unaccustomed importance in the cinema's finances.

Huge Current Waste

Notwithstanding the efficient conversion gear manufactured by a number of firms, it is safe to say that millions of units of electricity are wasted annually by the use of obsolete equipment. Quite a number of cinemas with A.C. mains are still equipped with motor-generators; quite a large proportion of those in which rectifiers have been installed are still using resistances.

Yet the modern rectifier, with reactive or resonant control, may well show an economy of as much as 60 to 70 per cent. over a motor-generator, and 40 per cent. over a similar type of rectifier with ballast resistances. Two units in three fed to a motor-generator are simply wasted; two units in five fed to an old-type rectifier are equally wasted.

One by no means unimportant source of economy is the cutting down of arc current during the afternoon, increasing it later when the atmosphere gets smoky. With earlier types of reactive control this was not possible, but in some modern types—the Crypton and the Hewittic Econotrol—the arc current can be varied over a wide range, merely by turning a knob, without any appreciable sacrifice of over-all efficiency.

Control of Bulb Current

The method of control adopted in the Econotrol system is effected by a principle of which the Hewittic engineers were the originators: the control of the bulb current by means of grids, identical in their functioning with those of an amplifier valve. The grids take the form of copper gauze rings on the anode arms of the bulb, and to them is applied an alternating voltage, derived from the mains through a phase-shifter. By varying the phase of this voltage from a knob in the projection room, any degree of regulation may be obtained, and in the latest type the current can be varied smoothly from, say, 40 to 60 amps.

Furthermore, the unusual characteristic curve of the Econotrol circuit ensures the most efficient use being made of the current supplied. For, in contrast to a resistance ballast, the current actually rises as the arc gap lengthens, so maintaining an exceedingly constant light output.

Hewittic claim, and figures I have seen confirm it, that the added efficiency of the Econotrol system, as compared with a resistance circuit, covers the cost of the equipment within a year.

Capital cost is, incidentally, reduced to a minimum by the fact that, by a recently developed circuit, no extra capacity is needed to run spots, which can be put in circuit in substitution for the projectors (a principle also embodied in the Westinghouse equipment).

The A.C. Arc

Nevertheless, it is not every exhibitor that can consider the expenditure on such equipment, and for him there is another alternative: the A.C. arc. Whether there is any economy in consumption of an A.C. arc as compared with a D.C. arc fed from a modern rectifier is a moot point; there is not the least doubt that there is a very

considerable economy as compared with either a motor-generator or a resistance type of rectifier, while the capital expenditure on the A.C. arc is, of course, very much less.

At first glance, the exhibitor may be sceptical of the economy effected by the A.C. arc. For he sees from the ammeter that to give a screen illumination equivalent to his H.I. D.C. arc at, say, 45 amps., the A.C. lamp will need 80 amps. The latter, however, works at a very low arc voltage—about 25 v.—consequently the wattage consumption is no higher and there are, of course, no conversion losses.

I am, I think, safe in saying that the majority of A.C. installations in this country embody the Strong arc. The one feature of this arc which overcomes the former objections to A.C. projection seems to be the motor feed; while the projectionist refrains from hand adjustments, and leaves the motor to look after the arc, he will find the screen illumination perfectly steady and consistent, and free from flicker.

The exhibitor who for the sake of economy is willing to endure a lower standard of projection will be interested to learn that W. Stanley-Aldrich has recently been making

at the expense of his staff, for to do so would be to aggravate the economic upset which is largely sible for his troubles. (A possible exception is the replacement of those employees called up for Nor will he think only of the present moment, but of the Government in planning ahead, in the full will not be over in a few months.

In the survey which follows, suggestions are made which may be adopted to effect economies in the tion and general lighting and to obtain better incurred.

rent flowing through the arc. This device again permits of the current being varied quite easily, since movement of the knob gives a range of from 60 to 90 amps.

A point that must not be overlooked by those exhibitors whose standing charges are based on k.v.a. consumption is power factor; a low power factor means a proportionately high standing charge for a given wattage consumption. Power factor correction is apt to be rather difficult on certain types of reactive control, but presents no difficulties in the case of the Hewittic system, correction being effected by a bank of condensers. As regards the A.C. arc, the ordinary inductive transformer works at a very low power factor, of 0.5 or less, but the high figure of 0.9 is claimed for the Aldrich inductor.

Carbon Saving

Carbons have not yet been increased in price, but an increase sooner or later is to be expected. Such an increase might well be offset by the use of carbon savers. A number of types are on the market, but one thing is essential: that they should be soundly made of high-grade steel, otherwise they will have but a short life, and may

Strong, wh Strong arc, to most min

Leaving t say that the for consider front of the the sense t produce so wasted).

Protection

Another important premises for have usual entrance do protection t able areas v to be seize preparation becomes of

The prop the most di Glass is, aff easily dama expedients gummed pa papers, but is very que figurement factor again disadvantage materials is from the wi time and the restricted.

A recent for which I offers a rer Briefly, a sprayed or glass which parency, is rendered sp greater degr known meth Any ordin withstand a force has to this has bee properties o broken, will damage from tremendously figuring the It is clear, portant ste injuries thro The proces one, and Le undertake co all kinds of t the company special solut available a arranged at definitely fa which have

General Li The Briti recently iss fittings capa tion levels o candle (the moonlight), low intensity from the bul (C

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experiments with other types of arc lamps, and finds that any mirror arc with a horizontal negative will give quite passable results on A.C., except that generally the motor feed becomes useless. A slightly lower efficiency is to be expected of arcs with angular negative.

The Inductor Method

Thus, if an exhibitor wishes to maintain his present arcs, and change over to A.C., his only expense will be for a pair of Aldrich inductors, a simple device in appearance similar to a robustly built transformer, the reactive control of which restricts the cur

themselves cost more to replace than the carbons they save.

Slide Attachments

One point that must not be overlooked is the probable need for making frequent announcements to the audience. The efficiency of a specially prepared trailer for this purpose cannot be disputed, but there may be cases when, for urgency or economy, a slide is preferable. The standard of slide projection in many cinemas is lamentably low, and in many cases it would pay to scrap the inferior slide lantern and use a special attachment on the projector arc, such as the

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CONVERTING PLANT

MADE

NOW SHOWING

TO EVEN GREATER ADVANTAGE

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X Recently published results of independent tests clearly showed the long lead held by Hewittic "Econotrol" equipment in the matter of current economy. Instances can be quoted where running costs were cut by 50% after the installation of "Econotrol" equipment—which paid for itself in little over a year.

X On this equipment, too, provision can be made for easy arc-current adjustment—a feature that enables economies to be effected by a reduction of arc-current when the air is clear.

Remember that D.C. operation of cinema arcs involves simpler projection equipment, gives less critical operation and greater carbon economy. Circumstances to-day point unmistakably to the choice of

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The Kinematograph Weekly's

OCT. 1939

FILM INDEX

TRADE SHOW OFFERS—SEPTEMBER, 1939

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
A n Englishman's Home	United Artists	79 min.	A	7,150 ft.	Edmund Maguire, Gwenn Paul, Mary von Hemsried	Not recommended	Sept. 28, 1939	Not Fixed
L ady of the Tropics	M-G-M.	92 min.	A	8,190 ft.	Robert Taylor, Hedy La Marr, Joseph Schildkraut	Excellent popular booking. Hardly suitable for youngsters	Sept. 21, 1939	Not Fixed
M illion Dollar Legs	Paramount	65 min.	U	5,806 ft.	Betty Grable, John Hurley, Dorothea Kent	Usable second feature for popular halls and juvenile audiences	Sept. 28, 1939	Not Fixed
M iracles for Sale	M-G-M.	71 min.	A	6,406 ft.	Robert Young, Florence Rice, Henry Hull	Novelty booking for the masses, one with star pull. Hardly suitable for youngsters	Sept. 7, 1939	Not Fixed
S tar Maker, The	Paramount	92 min.	U	8,420 ft.	Bing Crosby, Louise Campbell, Ned Sparks	Average star booking. Safe for juveniles	Sept. 21, 1939	Not Fixed
T rois de St. Cyr	United Curzon	93 min.	A	8,500 ft.	Roland Toutain, Jean Chevrier, Jean Mercanton	Booking for specialised halls. Nothing to harm youngsters	Sept. 28, 1939	Not Fixed
W inter Carnival	United Artists	90 min.	U	8,188 ft.	Ann Sheridan, Richard Carlson, Helen Parrish	Fair average two-feature booking. Will appeal to youngsters	Sept. 7, 1939	Not Fixed

RE-ISSUE

F rench Leave	Pathe	86 min.	A	7,800 ft.	Betty Lynne, John Longden, Edmund Breon	Very good light entertainment for the masses. Hardly suitable for children.	June 24, 1937 and Sept. 28, 1939	Immediately
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WHAT'S RELEASED IN OCTOBER, 1939

DATE	TITLE	RENTER.	REG. NO.	RUNNING TIME MIN.	CERTIFICATE.	LENGTH FEET.	STARS.	POSTER.	"KINE." REVIEW DATE.
Oct. 23	A dventure of Jane Arden, The	Warner	F. 1560	58	A	5,221	Rosella Towne, William Gargan, James Stephenson	1/12, 1/6	Mar. 16, 1939
.. 23	B ean Geste	Paramount	F. 2177	113	A	10,246	Gary Cooper, Ray Milland, Robert Preston	1/48, 1/12, 2/6	Aug. 3, 1939
.. 16	B lonkie Meets the Boss	Columbia	F. 1632	71	U	6,233	Penny Singleton, Arthur Lake, Larry Simms	1/12, 1/6	May 4, 1939
.. 9	D ark Victory	Warner	F. 1787	106	A	9,359	Bette Davis, George Brent, Humphrey Bogart	1/48, 1/12, 1/6	May 4, 1939
.. 30	D ouble Daring	RKO-Radio	F. 1821	61	U	6,153	Lee Tracy, Virginia Weidler, Peggy Shannon	1/6	May 4, 1939
.. 16	F lying Irishman, The	RKO-Radio	F. 1691	72	U	6,412	Douglas Corrigan, Paul Kelly, Robert Armstrong	1/48, 1/12, 1/6	April 6, 1939
.. 9*	F rench Leave (Re-issue)	Pathe	Br. 14882	83	A	7,800	Betty Lynne, Edmund Breon, John Longden	1/12, 1/6	June 24, 1937
.. 23	G orilla, The	20th Century-Fox	F. 1961	64	H	5,947	Ritz Brothers, Anita Louise, Patsy Kelly	1/12, 1/6	June 22, 1939
.. 2	H ardys Ride High, The	M-G-M.	F. 1833	81	U	7,268	Mickey Rooney, Lewis Stone, Cecilia Parker	1/48, 1/12, 1/6	May 11, 1939
.. 16	H eritage of the Desert	Paramount	F. 2103	74	U	6,667	Donald Woods	1/12, 1/6	July 20, 1939
.. 16	H ome from Home	British Lion	Br./R.1763	73	U	6,593	Sandy Powell, Rene Ray	1/48, 1/12, 1/6	April 20, 1939
.. 30	I nvitation to Happiness	Paramount	F. 1917	96	A	8,904	Fred MacMurray, Irene Dunne	1/48, 1/12, 1/6	June 8, 1939
.. 16	I t Could Happen to You	20th Century-Fox	F. 2074	71	A	6,434	Stuart Erwin, Gloria Stuart, Douglas Fowley	1/12, 1/6	July 13, 1939
.. 16	J amaica Inn	A.B.P.C.	Br.T.R.1895	105	A	9,543	Charles Laughton, Maureen O'Hara, Leslie Banks	1/48, 1/12, 1/6	May 11, 1939
.. 2	J ones Family in Hollywood, The	20th Century-Fox	F. 1928	60	U	5,416	Jed Prouty, Spring Byington, Ken Howell	1/12, 1/6	June 8, 1939
.. 16	L ambeth Walk, The	M-G-M.	Br.D.R.1730	84	U	7,521	Lupino Lane	1/48, 1/12, 2/6	April 13, 1939
.. 23	L ucky Night	M-G-M.	F. 1868	82	A	7,370	Robert Taylor, Myrna Loy	1/48, 1/12, 1/6	May 18, 1939
.. 23*	M ilkado, The	General F.D.	Br.1401	89	U	8,154	Kenny Baker, Jean Colin	1/48, 1/12, 1/6	Jan. 19, 1939
.. 9	M odern Miracle, The	20th Century-Fox	F. 1860	97	U	8,840	Don Ameche, Loretta Young, Henry Fonda	1/48, 1/12, 1/6	May 11, 1939
.. 9	P rison Train	Grand National	F. 1872	62	A	5,681	Fred Keating, Linda Winters	1/6	May 11, 1939
.. 30	R eturn of the 'Cisco Kid, The	20th Century-Fox	F. 1910	70	U	6,377	Warner Baxter, Lynn Bari, Cesar Romero	1/48, 1/12, 1/6	June 1, 1939
.. 16	R io Grande	Columbia	F. 1503	58	U	5,247	Charles Starrett, Ann Doran	1/12, 1/6	Mar. 16, 1939
.. 30	R isky Business	General F.D. (Universal)	F. 1760	67	A	6,062	George Murphy, Dorothea Kent	1/12, 1/6	April 20, 1939
.. 16	S hipyard Sally	20th Century-Fox	Br.T.R.2185	70	U	7,153	Gracie Fields, Sydney Howard, Oliver Wakefield	1/48, 1/12, 1/6	July 20, 1939
.. 23	S ociety Smugglers	General F.D. (Universal)	F. 1758	70	U	6,326	Preston Foster, Irene Hervey	1/12, 1/6	April 20, 1939
.. 30	S py in Black, The	Columbia	Br.D.R.1573	83	U	7,416	Conrad Veidt, Valerie Hobson	1/48, 1/12, 1/6	Mar. 23, 1939
.. 2	S tagecoach	United Artists	F. 1598	96	U	8,027	John Wayne, Claire Trevor, Thomas Mitchell	1/48, 1/12, 1/6	Mar. 23, 1939
.. 16	S tory of Vernon and Irene Castle, The	RKO-Radio	F. 1835	92	U	8,408	Fred Astaire, Ginger Rogers, Walter Brennan	1/48, 1/12, 1/6	May 11, 1939
.. 23	S tunt Pilot	Pathe	F. 2108	90	A	5,575	John Trent, Marjorie Reynolds, Milburn Stone	1/12, 1/6	July 20, 1939
.. 16	S wift Vengeance	RKO-Radio	F. 1831	61	A	5,471	Tim Holt, Janet Shaw, Virginia Weidler	1/6	May 11, 1939
.. 30	T ell no Tales	M-G-M.	F. 1937	69	A	6,228	Melvyn Douglas, Louise Platt	1/48, 1/12, 1/6	June 15, 1939
.. 30	T o-morrow at Midnight	General F.D. (Universal)	F. 2036	69	A	6,063	June Lang, Robert Kent	1/12, 1/6	June 22, 1939
.. 2	W oman Doctor	British Lion (Republic)	F. 1513	66	A	5,942	Frieda Inescort, Henry Wilcoxon, Sybil Jason	1/12, 1/6	Mar. 16, 1939

* Titles marked with an asterisk denote British Pictures.

† In colour.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Cat and the Canary, The (Paramount)—American.	74 min. (H)	Bob Hope, Paulette Goddard, John Beal.	Comedy mystery play, a new version of the time-honoured thriller of stage and screen. Star in good comedy form, support competent and direction shrewd.	Average star and title film. Not for children.
Conspiracy (RKO-Radio)—American.	57 min. (A)	Allan Lane, Linda Hayes, Robert Barrat.	Romantic melodrama of lusty topicality. Story popular, cast good, and suspense strong. Atmosphere colourful.	Reliable two-feature programme booking for the masses. Should not harm youngsters.
Hotel for Women (20th Century-Fox)—American.	83 min. (A)	Ann Sothern, James Ellison, Linda Darnell.	Comedy drama, a feminine frolic with stern implications. Plot popular, by-play smart and presentation elegant. Linda Darnell, new star, makes promising debut. Feminine appeal, of course, obvious.	Excellent general booking. Nothing to harm youngsters.
Island of Lost Men (Paramount)—American.	63 min. (A)	Anna May Wong, J. Carol Naish, Broderick Crawford.	Exaggerated jungle melodrama. Cast good in the circumstances, but unable to convert the fantastic happenings into thrills.	Second feature for the very unsophisticated. Unsuitable for children.
Night Work (Paramount)—American.	60 min. (U)	Mary Boland, Charlie Ruggles.	Domestic comedy, a sequel to "Boy Trouble." Story and gags simple, but team work good and humour and sentiment popular.	Passable star comedy booking for family halls. Good for youngsters.
Nurse Edith Cavell (RKO-Radio)—American.	95 min. (U)	Anna Neagle, Edna May Oliver, George Sanders.	Epic real life melodrama perpetuating in celluloid the deeds and the spirit of Nurse Edith Cavell. Acting superb, treatment dignified and emotional and patriotic angles invulnerable.	Outstanding general booking, a box-office classic for all classes and all ages.
Our Leading Citizen (Paramount)—American.	88 min. (A)	Bob Burns, Gene Lockhart.	Drama of American politics well acted and elaborately staged, but couched in terms that put shibboleth before popular entertainment.	Doubtful booking. Definitely not suitable for youngsters.
Range War (Paramount)—American.	63 min. (U)	William Boyd, Russell Hayden.	Period, outdoor melodrama with conventional plot and obvious situations. Picturesque outdoor scenery its main attribute.	Second for industrial halls and juveniles.
These Glamour Girls (M-G-M)—American.	70 min. (U)	Lew Ayres, Lana Turner.	Bright story of society debs. and college youths. Good romantic interest, wisecracks and action.	Very good light booking.

REVIEWS FOR SHOWMEN

Nurse Edith Cavell

RKO-Radio. American (U). Directed by Herbert Wilcox. Featuring Anna Neagle, Edna May Oliver and George Sanders. 8,550 feet. Release not fixed.

EPIC real life melodrama perpetuating in celluloid the deeds and the spirit of one of the bravest and noblest women in the heroic annals of English history. The power of patriotism allied to a brave conscience is the crux of the powerful poignant documentary. This, in turn, acquires pungent expression through Anna Neagle's superb impersonation in the title rôle, and the vivid reconstruction of events which led to the cruel indictment and execution.

The film is without question magnificent historical melodrama, an unforgettable emotional experience. That is not all. An inscrutable Providence has given it urgent topicality, a heartening message and impeccable example. Such a formidable combination of entertainment, showmanship and propaganda needs no further advertisement at the box-office. Outstanding general booking.

Story.—Nurse Edith Cavell, Matron of a Nursing Home in Brussels, conspires with Madame Rappard, elderly proprietress of a baker's shop, the Countess de Mayon, a patriotic-minded Dowager, and Madame Moulin, wife of a bargee, to assist the escape of prisoners of war. For a time their efforts to administer to the wounded and the outlawed are successful, but, finally, Captain Heinrich, head of the German espionage in Belgium, traps them. Edith Cavell is recognised as the ringleader, and at her trial the charge is conveniently switched to espionage. The American Minister does his utmost to save her from the firing squad, but he is unsuccessful. At dawn on October 12, 1915, a stupendous travesty of justice is performed.

Acting.—Anna Neagle is magnificent as Nurse Cavell. Her performance is sensitive and a triumph of restraint. Edna May Oliver, May Robson and Zasu Pitts are each responsible for effective cameos as her colleagues, and George Sanders is very true to type as the ruthless Captain Heinrich. The supporting characters are drawn with the same care and conviction.

Production.—"Patriotism is not enough. I must have no hatred or bitterness." This is Edith Cavell's last and only message to the world, and in these words are adequately described the urge that prompted her to place the human conscience above the ethics of war.

Her story, faithfully described and decorated with inspired acting, dignified direction, a direction that rises above bitterness and rancour, and convincing atmosphere, is the picture. No more need be said except that the last reels, those witnessing the trial and execution, aspire to greater emotional heights than anything yet seen on the screen.

Points of Appeal.—Magnificent story, superb acting and direction, tremendous emotional urge, compelling national and patriotic angle, stupendous topicality and great title.

These Glamour Girls

M-G-M. American (U). Directed by S. Sylvan Simon. Featuring Lew Ayres and Lana Turner. 7,081 feet. Released January 8, 1940.

THIS is just the light, bright sort of entertainment that is wanted at the moment. It is an actionful, wisecracking story of college youth and society debs. which also has the advantage of being very well characterised.

The plot is well developed and the glamour girls concerned are certainly an eyeful.

Story.—Wealthy collegiate Peter S. Griswold picks up a dance-hall girl, Jane, and asks her to his college dance house party. She arrives on the date, but he has forgotten all about her and asked Carol Christy, a socialite who hopes to marry him. However, in spite of the fact that her occupation is disclosed by catty rivals, Jane is a success and Peter takes a closer interest in her.

Then she learns he is engaged to Carol and decides to leave. Meanwhile a poor undergraduate, Joe, who is in love with Carol, tries to persuade her that she loves him. News that Peter's father has committed fraud comes as a bombshell and Peter goes to town. After his father has been sent to prison and he himself is penniless he looks up Jane and romance. Carol confesses her love for Joe.

Acting.—Lana Turner, a newcomer, is excellent as Jane. She is right out of the rut of the average glamour girl; she has both beauty and brains. Lew Ayres is in fine form as the feeble but aimless Peter, and Jane Bryan scores as Carol. Richard Carlson makes Joe an attractive figure, and Tom Brown is good as an undergraduate whose affair with a girl leads to the latter's suicide. This rôle is admirably filled by Marsha Hunt.

Production.—Quite unlike most college stories, this one has a definite purpose and moral and expounds this with wit and brightness.

Humour is a keynote, but it is backed by really good characterisation which seeks to point the part that money and the wrong ancestors are not everything in life.

One touch of tragedy dealing with the girl who has strayed and committed suicide is rather out of place, but has been presented with skill and dramatic force.

Points of Appeal.—Bright, romantic, glamorous story, excellent acting and a bunch of beautiful girls.

Hotel for Women

20th Century-Fox. American (A). Directed by Gregory Ratoff. Featuring Ann Sothern, James Ellison and Linda Darnell. 7,502 feet. Release not fixed.

COMEDY-DRAMA, a feminine frolic with stern implications, giving a modern slant to the evergreen "country girl makes good" theme. Gold-diggers supply the trimmings, both grave and gay, and Elsa Maxwell, famous American professional hostess, acts as compere. Smart dialogue and elegant technical presentation are thrown in as makeweight.

There is, however, one thing more, and that's far from inconsiderable. It's the performance of Linda Darnell, a newcomer, in the lead. She's got everything. What with one and the other the show is, needless to say, cast-iron popular entertainment. Excellent general booking.

Story.—Marcia Bromley, an attractive country girl, is in love with Jeff Buchanan, a young architect, practising in New York. There is parental opposition, and by the time she reaches the big city there is a noticeable change in Jeff's demeanour. He is busy making up to Melinda, daughter of his boss, John Craig. Marcia puts up at the Hotel Sherrington, a hostel for women, and through Eileen Connelly, professional gold digger, becomes a photographer's model.

Fame is instantaneous, and she does not neglect to acquaint Jeff of her success. Craig, an incorrigible philanderer, makes a pass at Marcia, and she is flattered by his attentions. Barbara Hunter, another guest at the Sherrington Hotel, is Craig's ex-girl friend, and in a frenzy of jealousy she later shoots Craig while he is entertaining Marcia. Craig does not die, but the scandal finishes Marcia. Jeff is, however, at hand, and with him the happy ending.

Acting.—Linda Darnell, a newcomer, is Marcia, and she creates a more than favourable first impression. She has beauty, brains and personality. Lynn Bari rises to adequate emotional heights as discarded Barbara, and Ann Sothern is true to type and wisecracks effectively as Eileen. James Ellison and John Halliday are competent in the principal male rôles. Elsa Maxwell has little to do, but she has a sound philosophy. The supporting characters are equally well drawn.

Production.—The actual plot is, it will be observed, conventional, but the by-plot, sketching accurately the short and not always merry life of a gold-digger, is not, and what the entertainment loses on the swings, it gains on the roundabouts. It is feminine life in all its many phases, with some of the inevitable bitterness sugar-coated.

And another thing, just as the jockey can't come without the horse, neither can a smart, if, at times, dramatic, divertissement be put over without a clever and resourceful cast. In this department, thanks in no small measure to the charm and freshness of new star Linda Darnell, the picture is gaily impregnable. Every man and woman does their stuff.

Points of Appeal.—Popular central theme, bright and moving by-play, resourceful direction, snappy dialogue, elegant atmosphere, compelling feminine angle, successful debut of Linda Darnell, strong supporting cast and good title.

Conspiracy

RKO-Radio. American (A). Directed by Lew Landers. Featuring Allan Lane, Linda Hayes and Robert Barrat. 5,100 feet. Release not fixed.

ROMANTIC melodrama of lusty topicality concerning efforts to overthrow government by dictator in a foreign country. Much of the adventure is inevitably highly coloured, but the entertainment is, nevertheless, of wide and powerful range. The principal players are, incidentally, more than equal to their responsibilities, and so, for that matter, is the director. Production work is generous. Reliable two-feature programme booking for the masses; one with obvious exploitation values.

Story.—Steve, a ship's wireless operator, is swept into political intrigue when his boat visits a foreign port, and his life is threatened. Nedra, a girl opposed to her country's government by dictator, comes to his rescue, and so does Tio, an American outlaw. After much conflict with secret police, Steve finds escape, but Nedra, now in love with him, refuses to put romance before duty. She stays behind to further plans to overthrow the government.

Acting.—Allan Lane is Steve, and he acts with spirit and easy confidence; Linda Hayes is attractive and assumes a convincing foreign accent as Nedra, and Robert Barrat is a tower of strength as Tio. J. Farrell MacDonald and Charles Foy head a competent and versatile supporting cast.

Production.—Although the country in which the major action takes place is unnamed, it does not require two guesses to recognise it as one of Nazi domination. With topicality established, the film proceeds to work out espionage romance on proven lines. The result is an entertainment that covers the field from song to suspense. What is more, the popular illusion has the support of colourful, if not entirely convincing, atmosphere and a moving finale.

Points of Appeal.—Story topicality, popular romance, good suspense, well-timed thrills, good cast and intriguing title.

The Cat and the Canary

Paramount. American (H). Directed by Elliott Nugent. Featuring Bob Hope, Paulette Goddard and John Beal. 6,630 feet. Release not fixed.

COMEDY mystery play, a new version of the time-honoured thriller of stage and screen. The picture is not without popular entertainment, but it owes this to its humorous relief, neatly put over by Bob Hope, rather than to its exploitation of the macabre. In other words, it is a bigger laugh than a thrill. This is, needless to say, all to the good at the moment, but there is one snag. It has been awarded the "H" certificate, a somewhat severe impediment in these days of restricted audiences. Average star and title thriller.

Story.—Wally Campbell, Joyce Norman, Fred Blythe, Charlie Wilder, Aunt Susan and Cicely gather at the home of the late Norman Cyrus, an eccentric, to hear the dead man's will read. All are relatives, and each hopes to benefit. Others present are Miss Lu, the dead man's housekeeper, and Crosby, the lawyer, who made the will and who is to read it.

Joyce is the chief beneficiary, but she loses everything should she be proved insane or be killed within a month. There is an envelope containing the name of the next inheritor in the event of the occasion arising.

During all this it is announced that a maniac with a cat complex has escaped from a near-by asylum. From thence on Joyce's life appears to be in jeopardy, but Wally, an actor with a sense of humour, stays by her side long enough to forestall a pretty plot of murder and family financial intrigue, and win Joyce's love.

Acting.—Bob Hope is very good as Wally. He gags his way through the picture with a sureness of touch that gives effective punctuation to the manufactured thrills. Paulette Goddard is an attractive Joyce. John Beal, Douglass Montgomery, Gale Sondergaard, Elizabeth Patterson, Nyda Westman and George Zucco ably support the illusion.

Production.—The macabre trappings are very theatrical, but the plot itself successfully cloaks its artificiality behind a lively screen of snappy humour. The excess of laughs over thrills does not, of course, contribute to good dramatic balance, but it does encourage popular appeal. The mass angle is strengthened by the resource and versatility of Bob Hope, and the shrewdness of the direction. Title values should do the rest.

Points of Appeal.—Title, versatility and popularity of Bob Hope, occasional thrill, and good humour.

Night Work

Paramount. American (U). Directed by George Archainbaud. Featuring Mary Boland, Charlie Ruggles and Clem Bevans. 5,555 feet. Release not fixed.

DOMESTIC comedy, a sequel to "Boy Trouble." The story, a simple fable, is embellished with modest "Safety Last" slapstick spectacle, but neither plot nor by-plot is particularly exciting. Still, the team-work is not bad, and this helps the unpretentious entertainment make the second-feature grade. Passable star booking for family and industrial halls.

Story.—Sybil and Homer Fitch, a middle-aged couple, want to adopt Butch, a young boy, but Smokestack Smiley, the lad's steeplejack grandfather, withholds his consent until he has satisfied himself that the Fitch's are worthy of the responsibility.

During observations he parks himself in the Fitch's home. Butch and Joe, the Fitch's small adopted son, are intrigued by Smokestack's climbing tackle and long to experiment. Meanwhile, Sybil gives Homer a build-up by describing imaginary valour on his part, but the bluff is called by an unwelcome visitor. However, just as Smokestack is about to take Butch away, Joe slips up to the roof and tries out Smokestack's "bosun's seat."

His life is soon in danger and Homer, who, incidentally, is scared of heights, rushes to his rescue. Smokestack promptly decides that Homer really has courage and Butch takes up permanent residence in the Fitch home.

Acting.—Mary Boland and Charlie Ruggles seize all opportunities as Sybil and Homer, and Clem Bevans is responsible for an amusing characterisation as Smokestack. Donald O'Connor and Billy Lee are also natural in juvenile rôles.

Production.—The staging, like the acting, is not bad; the entertainment's somewhat narrow limits are prescribed by the story and treatment—the one is a foregone conclusion and the other is stereotyped. However, simple as they are, the play's sentiment and humour are right, and these, consolidated by star values, entitled it to the benefit of the doubt in other than high-class halls.

Points of Appeal.—Friendly comedy and humour, adequate technical presentation, and popular cast.

REVIEWS continued on page 17

NEW TRIO FROM 20th CENTURY-FOX



Three fresh pictures have been selected by 20th Century-Fox for Trade show next week at the Century Theatre, Soho Square, at 11 a.m. and 3 p.m. on each day. They comprise (1 and 2) **BOY FRIEND**, with Jane Withers, Arleen Whelan, Richard Bond, on October 10, (3 and 4) **NEWS IS MADE AT NIGHT**, with Preston Foster, Lynn Bari and Russell Gleason, on October 11, and (5 and 6) another episode in the domestic history of the Jones family, **QUICK MILLIONS**, which will be shown on October 12. Jed Prouty, Spring Byington, and other familiar artistes in this series are featured again

REVIEWS :FOR SHOWMEN—Continued

Our Leading Citizen

Paramount. American (A). Directed by Alfred Santell. Featuring Bob Burns, Gene Lockhart and Susan Hayward. 7,939 feet. Release not fixed.

DRAMA of American politics, an indictment both of big business and Communism. It establishes some of its points through a disciple of Abraham Lincoln, but ignores the fact that a true philosophy is not necessarily good entertainment. Sincere as its theme and acting are, it is proof, if proof were needed, that politics have no place on the screen. Doubtful booking for the average hall.

Story.—Lem Schofield, a highly respected attorney-at-law, has as his junior partner Clay Clinton, young son of his late partner. Clay, who happens to be Lem's prospective son-in-law, considers himself more up to date than Lem, and they temporarily agree to tread different paths when Clay becomes legal adviser to J. L. Tapley, a not too scrupulous industrialist.

Later Tapley reduces wages and imports strike-breakers to deal with his rebellious employees. Before long he is in the strike-breakers' power himself. Lem warns Clay of Tapley's lack of scruples, and so does Judith, Lem's daughter, but Clay, dazzled by Tapley's flattery, allows himself to be further exploited. Meanwhile, Jerry Peters, a Communist agitator, takes a hand in the war between capital and labour. Finally, Lem intervenes, and his wisdom and brawn ultimately result in the political and industrial wrongdoers getting their just deserts and in Clay admitting his mistakes.

Acting.—Bob Burns contributes an interesting portrayal as Lem; he abundantly suggests political and civic integrity, and Gene Lockhart and Paul Guilfoyle are true to type as Tapley and Peters. Other interesting and pungent studies come from Susan Hayward, Joseph Allen, Jun., Charles Bickford and Clarence Kolb.

Production.—The play has a rub at Capitalism, a rub at Communism, and then finishes up by suggesting that, politically, happiness lies neither to the Right nor the Left, but in the steadfast concentration on the middle course. It gives many graphic and spectacular illustrations in support of its contentions, and backs these up by good acting, but when all is said and done it is a melodrama of shibboleths rather than of situations.

Points of Appeal.—Cast and staging.

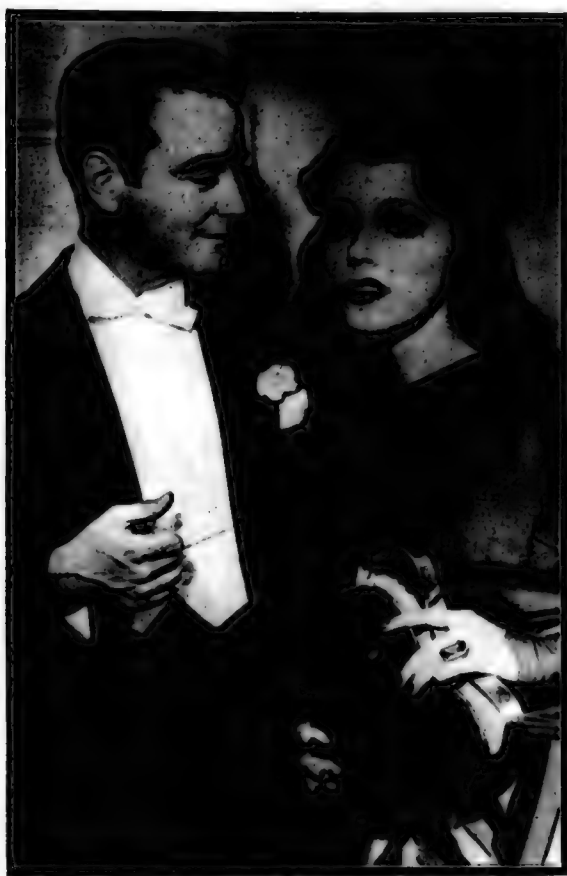
Range War

Paramount. American (U). Directed by Lesley Selander. Featuring William Boyd, Russell Hayden and Britt Wood. 5,878 feet. Release not fixed.

PERIOD outdoor melodrama, a "Union Pacific" scaled down until plot and by-plot reach insignificant proportions. Childish presentation and treatment is not the only drawback, Britt Wood, an indifferent comedy character actor, is substituted for George Hayes, and the substitution severely impairs the popular Hopalong team. What with one and the other the film is second rate Western. Support mainly for small industrial halls and children's matinees.

Story.—Marlow, a railroad contractor, is the victim of bandits. Collins, a property owner who will lose revenue if the railroad is completed, is behind the hold-up men. Hopalong Cassidy, Marlow's friend, is brought in to investigate and he brings with him his pals, Lucky and Speedy.

Collins and his unscrupulous foreman, Morgan, at first



A scene from THESE GLAMOUR GIRLS (M-G-M) reviewed on page 15. Lew Ayres and Lana Turner are featured

give Hopalong, Lucky and Speedy a pretty good run for their money, but in the end their villainy is exposed. Marlow resumes his good work without fear of bankruptcy.

Acting.—William Boyd does his best to preserve continuity of character as Hopalong and Russell Hayden is refreshingly boyish as Lucky, but Britt Wood is out of his element as Speedy. Betty Moran, Willard Robertson and Francis Morgan are fair to middling in support.

Production.—Not only is the story transparent, but the obvious is accentuated by clumsy situations and twists. There are very few thrills and barely a hint of romance. The best part of the production is the staging, this is picturesque and well photographed.

Points of Appeal.—Popularity of the Hopalong series, convenient footage and impressive scenery.

Island of Lost Men

Paramount. American (A). Directed by Kurt Neumann. Featuring Anna May Wong, J. Carroll Naish and Broderick Crawford. 5,691 feet. Release not fixed.

JUNGLE melodrama incorporating a study of diabolical villainy so exaggerated and over-elaborated that the most lurid serial is anemic in comparison. By overdoing it the film inevitably invites laughter in the wrong place. It will scare none but little children, and they are automatically deprived of a thrill by the "A" certificate. The verdict is, therefore, that it is a booking only for the very unsophisticated.

Story.—Gregory Prin, unscrupulous king of a jungle post somewhere in the region of the Malay Peninsula, captures Ahn Ling, a Chinese General, and steals from his victim three hundred thousand dollars. Ahn Ling is suspected of absconding with the money, and Kim Ling, his daughter, determines to discover the truth. She has her suspicions of Prin and by subterfuge secures an invitation to his hide-out.

Tex Ballister, an incorrigible rogue, knows that Prin has the money and he sets the stage to trick the villain out of half. Rebellious members of Prin's retinue and hostile natives complicate matters. While villain tries to outstrip villain, Kim Ling, needless to say, retrieves the stolen money and clears her father's name.

Acting.—Anna May Wong looks the part as Kim Ling and acts with fair conviction, but J. Carroll Naish finds it next door to impossible to portray with realism the rôle of Gregory Prin. It's too fantastic for description. The supporting players, experienced as they are, also find their talents overtaxed.

Production.—The calendar of thrills, decorated with jungle scenery, is represented by active head-hunters, attempted murder, murder, suicide, and threatened flagellation. Synthetic local colour defeats itself long before the end. Guffaws extinguish many an intended thrill.

Points of Appeal.—Title and cast.

SHORTS OF THE WEEK

20TH CENTURY-FOX

FASHION FORECAST No. 2. American (U). Two reels. Release not fixed.—Winter sports and bathing fashions exhibited by some of America's most famous models against appropriate backgrounds. Colour, commentary and musical accompaniment excellent. Very good short for all classes with particularly strong feminine appeal.

TEMPEST OVER TUNIS (Magic Carpet Series). American (U). Two reels. Release not fixed.—Interest short covering a wide itinerary. New and old parts of the city are contrasted, and shots are introduced of the French militarisation. The political angle is not, however, stressed. Commentary and photography are good. Good short for all classes.

GOOD NEIGHBOURS (Magic Carpet Series). American (U). Two reels. Release not fixed.—Interest short emphasising the good relationship existing between the Americas. Itinerary includes Brazil, Buenos Aires, the Chilean Lakes and Lima, whilst marvellous air shots are shown of the Andes and volcanoes never before photographed. Outstanding short for all classes.

FILMS WAITING FOR SCREENING

Big Prison Subject Heads Pathe Eight

PRODUCT FROM WELWYN AND MONOGRAM

A **WHOLE** line-up of important Pathe attractions awaits Trade show fixtures. They include the latest Welwyn production, "Dark Eyes of London," with Bela Lugosi starring; another Boris Karloff super, "Mr. Wong in Chinatown"; an aerial drama "Sky Patrol," with John Trent; an amusing comedy drama, "Amateur Detective," with Frankie Darro; and Movita and Warren Hull in "Girl from Rio." The last four mentioned are Monogram attractions.

Others down for early screening are Charles Bickford and Barton MacLane in "Mutiny in the Big House"; Boris Karloff in "Mr. Wong at Headquarters"; another

Tailspin air thriller, and the Welwyn spy super "Traitor Spy."

"Mutiny in the Big House" is described by W. J. Gell as the most ambitious subject to date on the Pathe programme. Cost of production is 70 per cent. above anything previously produced, and the results, it is declared, are more than satisfactory.

The film stars Charles Bickford and Barton MacLane, and was directed by William Nigh. There are no women in the cast, and the story itself is based on a real life episode which helped to make newspaper history in the United States.

SANDY POWELL IN NAVAL STORY

"All At Sea" from British Lion

THE new Sandy Powell starring film, "All at Sea," will shortly be Trade shown, states S. W. Smith, managing director of British Lion.

"All at Sea" is a highly topical story of the British Navy, made with the full co-operation of the Admiralty, and the production contains a strong patriotic appeal which should find considerable sympathy amongst audiences at the present time, as well as a highly diverting piece of entertainment.

Besides presenting an intimate picture of the normal routine life of the Senior

Service, the story has many other features to commend it. Sandy Powell's robust comedy adventures present a striking contrast to the serious aspects of the story—that of the efforts of enemy agents to steal the formula for a new high explosive.

Much of the action takes place in the Mediterranean, and striking pictures of the Navy have been used to the fullest advantage.

Supporting Sandy Powell are John Warwick, Kay Walsh, Leslie Perrins, Gus McNaughton, George Merritt, Franklyn Dyall, Aubrey Mallalieu, and Robert Rendel. Herbert Smith directed.

The Censorship in War

A QUESTION OF COSTS IN PARLIAMENT

Geoffrey Mander asked the Parliamentary Secretary to the Ministry of Information if he would state with reference to the work carried out by the British Board of Film Censors for him, what payment was made to the Board to the Ministry out of its profits in return for the extra business brought to the Board; what reinforcement staff supplied by the Ministry had been added to the Board; and by whom this was paid.

Sir Edward Grigg said that the British Board of Film Censors was not a commercial undertaking for the purpose of making

profits. The agreement between the Board and the Ministry, by which the Board act as agents for the Ministry in the censorship of films, provided that the cost of any additional staff required by the Board in that capacity should be met out of the Board's fee-income in so far as surplus funds were available, and, if not, should be met from public funds. It had so far been found necessary to employ five additional persons, of whom three belonged to the manipulative grades. The cost of this additional staff would be allocated on the basis stated above.

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Bankruptcy Affairs Against Film Producer

PAUL SOSKIN'S AFFAIRS

A notice addressed to Paul Soskin, described as of Piccadilly, London, film producer, signed by Oscar Kean, Registrar of the Supreme Court of Judicature in Bankruptcy and Companies Winding Up, and published in the "London Gazette," states that a bankruptcy petition has been presented against Mr. Soskin by Kent Trust, Ltd., of Duke Street, S.W., and is to be heard in the High Court on October 12.



Paul Soskin entered the film industry as an art director, and formed his own company, Soskin Productions, Ltd., to produce pictures such as "Ten-Minute Alibi" and "While Parents Sleep." He also produced "Two's Company" for United Artists.

With his uncle, Simon Soskin, he planned the Amalgamated Studios at Elstree, which were built at an estimated cost of £300,000 and completed in 1936, but no film has been produced there.

The builders foreclosed and a receiver was appointed. The premises were later acquired by J. A. Rank and are now used as a Government store.

Paul Soskin is a qualified architect, and

has travelled throughout the Continent. Associated with Mr. Soskin in this venture was his uncle, Simon Soskin, a director of Soskin Productions, Ltd., who failed recently with liabilities of £95,000.

NEW COMPANY.

Eastbourne Cinemas, Ltd.—Registered September 29. Capital, £2,000 in £1 shares. Kinema proprietors, etc. The directors are: Herbert W. Jordan, 23, Arlington Road, Eastbourne, publisher (permanent director and chairman); Edward Paxon, Newlands, Oak Hill, Surbiton, kinema proprietor; Francis V. Chambers, address not stated.

RECEIVERSHIP (APPOINTMENT OR RELEASE)

Automatic (Barrow, 1933), Ltd., National House, Wardour Street, W.—(a) D. McKelvie, of 4, Lloyds Avenue, E.C., ceased to act as receiver and manager on September 13, 1939; (b) W. B. Cullen, F.C.A., of 4, Lloyds Avenue, E.C., was appointed to the above capacities on September 18, 1939, under powers contained in debentures authorised March 7, 1932.

In view of the large number of evacuated children at present in the town W. Trueman Dicken has reduced the admission charge for the children's matinees at the Ritz, Burnham-on-Sea, from 4d. to 3d.



MARK OSTRER

G.T.C. POLICY TO CONSERVE PROFITS

Mark Ostrer Explains Reason to Shareholders

MODIFICATION OF BLACK-OUT URGED

AN explanation of the reasons which caused the directors of the General Theatres Corporation to withhold the dividend payments this year was explained by Mark Ostrer at the eleventh annual general meeting held last week.

In the opinion of the directors the comparatively narrow margin which divided the available surplus profits of the two most recent years added to the fact that profits had been more than maintained up to the middle of last month, afforded ample justification for the maintenance of a dividend on the same basis as last year, but, Mr. Ostrer added, their opinion could not remain unaffected by the Government order for a complete stoppage of theatre shows throughout the country immediately upon the outbreak of war.

Serious Situation

The gravity of the situation caused by this order may be more readily understood when it is realised that the directors were faced with a state of affairs which threatened to cut off entirely and for an indefinite period our only source of income, yet leaving us with a large staff of theatre operatives on our hands attached to unproductive theatres.

In these circumstances it was considered in the best interests of the Corporation and of those who are concerned with its welfare

to retain undistributed the whole of the profits available at the close of our financial year.

As regards the future, while I welcome the action of the Government in permitting theatres to reopen, I am afraid the severe ban on street lighting will continue to make it extremely difficult to move about out of doors, and in consequence our business is bound to suffer. If this restriction could be slightly relaxed I am sure the entertainment business would be one of the first to benefit.

The closing time of 6 p.m. for the West End of London will render it quite impracticable for the directors to reopen our two most important music halls, the London Palladium and the Holborn Empire. It is to be hoped that this restriction will be removed and that permission to remain open until 10 p.m. will be granted.

The addition to the general reserve of the sum of £50,000 will bring it up to £135,000 the whole of which amount has been built up out of the profits of the three most recent years.

Amounts owing to our subsidiary companies have increased during the year by £10,642 and stand at £12,258. Sundry creditors at £51,787 have also increased.

Freehold and leasehold properties stand at £2,374,486, an increase of £194,484, due to the opening of the Gaumont, Holloway, the cost of which has been met by the Corporation out of its own resources.

The balance of the increase in freehold and leasehold properties is due to capital expenditure on improvements effected to other theatres.

The fall in current assets of £73,761 is explained by the fact that we paid cash for the new kinema added to our circuit during the year.

The balance-sheet assets show a net improvement of about £56,000.

Income Comparisons

Our income from normal sources compares favourably with that earned during the previous year. The balance of the profit and loss account, which represents the net profit for the year, is £312,526, to which falls to be added the balance of £56,592 brought forward from last year, thus bringing the total up to £369,118. Income-tax and National Defence Contribution has required £25,501 this year, against a corresponding charge last year of £36,220. After deducting all charges, including the 9 per cent. dividend for the year declared and paid in February last and the fixed annual sum payable to the managers under certain conditions, there remains a balance of £113,013 12s. 5d., of which the directors have decided to transfer £50,000 to general reserve and to carry forward the remaining £63,013 12s. 5d. to next year.

The position of the theatres to-day, although greatly improved by a partial reopening, is still uncertain; you will realise that it is quite impossible for me to give to you to-day any indication as to the probable result of the year now current. All I can say in this respect is that the trading results of the theatres, including those of our subsidiary companies, from the commencement of the current year up to the middle of August showed a definite improvement by comparison with the corresponding period last year.

George Black (general manager) seconded the adoption of the report and accounts, which was carried unanimously on a show of hands.

The retiring director, George Black, was re-elected, and the auditors, Messrs. Nicholson, Beecroft and Co., were reappointed.

G-B AND A.B.P.C. DIVIDENDS

Income Tax Causes Delay

The directors of Gaumont-British Picture Corporation, Ltd., announce that the issue of warrants for the half-year's dividend on the 5½ per cent. cumulative first preference shares due September 30, 1939, will be delayed owing to the change in the rate of income tax. These will be posted as early as possible next week.

Associated British Picture Corporation makes a similar announcement about its half-yearly dividend payable on September 30. Revised warrants will be posted to reach holders on October 14.

SHARE PRICES

THE feature of the kinema share market during the past week was the general fall in Gaumont British 4½ per cent. debentures from £65 to £57. The first preference fell from 8s. 3d. to 7s. and the 10s. ordinary from 2s. 7½d. to 2s. 5d.

A.B.P.C. ordinary fell 6d. to 7s., the per cent. preference 8d. to 13s., and the per cent. debentures 10s. to £80½.

Moss Empires £1 ordinary dropped from 16s. 6d. to 15s. 7½d., P.C.T. "A" preference from 22s. 6d. to 20s., the "B" preference from 17s. 6d. to 15s. 1½d., and Union Cinemas first preference from 3s. to 2s. 7½d.

Otherwise there was little adverse movement. The reason for the weakness of shares in the larger groups is, of course, that dealings are only possible among such securities as the remainder of the market being in a nominal condition.

Western Electric — At Your Service

During the past few weeks we have been busily engaged in taking final steps to ensure that Western Electric service to Exhibitors should be continued without hitch or break of any kind.

The successful solution of the many serious problems created by the war enables us to assure the industry that Western Electric carries on in full force with unimpaired facilities. Now, as before, every Western Electric equipped theatre in any part of the British Isles is within range of the immediate and practical service of our expert technicians, backed by adequate supplies of spare parts at more than 40 localities.

Depletions in the ranks of our staff through the call of National Service have been promptly made good from a reserve roster of experienced engineers. Spare parts stocks, wherever located, have been expanded as a measure of protection.

Petrol Rationing Authorities have recognised the essential character of Western Electric service to cinemas and have made provision for the adequate fuelling of our fleet of over 200 service cars.

Installation work is proceeding normally, and, in spite of initial difficulties, 18 more installations have marked the march of Mirrophonic since hostilities began.

Despite rapidly increasing costs on every hand, Western Electric has not yet advanced its prices and will avoid doing so as long as possible.

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Manchester Discusses G.C. Report

RATES DEDUCTED FOR CLOSURE PERIOD

EXECUTIVE Committee of Manchester branch C.E.A. held a further meeting at Manchester on Friday, primarily to review the business transacted at the General Council meeting. A. Peel presided.

Northern Branch forwarded statement of accounts in connection with the Summer Conference at Blackpool, with apportionment of costs to each of the three host branches. This was approved, subject to the treasurer's scrutiny of the accounts.

Show the "Yellow Warning"

A letter from L. Lewis (A.B.C.) respecting cheap matinee prices and Air Raid Precautions was considered. Mr. Lewis urged that cinemas should get the "Yellow Warning," as this would dispense with the outside watcher. This was approved.

Rates During Closure

J. MATHER, after presenting the report of the several Executive meetings which he attended in London and of the deputations to the Home Office, also mentioned the consideration of the suspension of payment of Western Electric charges and local rates covering the closed period of cinemas. Mr. Mather also outlined the discussions with the K.R.S. on the moving of booking dates and the hire charge for substituted programmes.

Reverting to the question of the payment of the proportion of rates covering the closed period, H. Newbould (Emery Circuit) informed the meeting that pending a general decision, several of the circuits had deducted this portion. J. J. McCracken said his company proposed to do the same.

The Watchers

Arising from the report of the last meeting of the General Council, Mr. Newbould said he asked Mr. Fuller the position in respect of watching parties in cinemas. Mr. Fuller informed him that the Home Office were not pressing local authorities on this point.

Mr. Newbould informed the meeting that Mr. Griffiths, of the K.R.S., promised that where children's matinee programmes had been booked ahead he would urge that these be cancelled by the renters concerned.

Mr. Newbould also reported on the request for a decision in the matter of the extent of restricted occupations in their relation to cinemas, the discussion on the general use of single-feature programmes (decision on which he said had been deferred), and on the reasons for the recent breakdown in the central transport arrangements.

Branch Approval of Nominees

It was complained that changes of nominees and new members were again appearing in the voting list at General Council meetings, notice of which had not previously been supplied to the branches for approval or otherwise.

It was resolved that the complaint be brought to the notice of Mr. Fuller, pointing out that time must be allowed for consideration of the names by Branch Committees before being considered by the General Council. It was pointed out that two of the notices for new members had only been received the day preceding the General Council meeting, and that the third one had not come to hand.

Sunday Opening

The suggestion that the time was ripe for a national effort to secure general Sunday opening was considered, but no resolution was taken.

It is understood a general meeting of members of the branch will be held at Manchester towards the end of the month.

NO OVERCROWDING AT HULL

Charges Refuted by C.E.A. Returns

That allegation of cinemas being overcrowded and staffs being insufficient to deal with audiences in case of air raids are unfounded is revealed by a return made by the Hull C.E.A. following criticism at a meeting of the Watch Committee.

Replying, at this meeting, the Chief Constable (T. Howden) said the matter had already been gone into and he had taken figures of the average attendances and the staffs engaged.

If cinemas were understaffed he had the power to close them and he would not hesitate to take that course.

The return issued by the Hull C.E.A. shows that during the week ended September 23, an average of 378 people left the performances at the 29 local cinemas each night by 9.45.

10 a.m. OPENING FOR SHEFFIELD

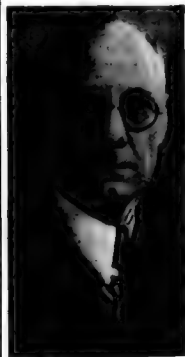
The Watch Committee of the Sheffield Corporation have granted permission for all cinemas to open at 10 a.m. Members of the Sheffield C.E.A. have been informed that to take advantage of the earlier opening facility it will be necessary to apply to the magistrates for the necessary licences for music licences to start at 10 a.m. The licences are renewable on October 24, the year beginning November 1. The branch is arranging for a collective application to be made by the branch licitor, so that it will be unnecessary for cinema managements to attend individually.

BRITISH NATIONAL TO DOUBLE OUTPUT

J. CORFIELD SCHEDULES TWELVE

As a practical gesture of his opinion that a continuance of British production is vitally essential John Corfield, Managing Director of British National Films, announces his decision to double the 1939/40 production schedule already planned.

Mr. Corfield's opinion is that the curtailment of present production in this country would set back, in no uncertain measure, the progress which has been achieved in recent years. Consequently, after reviewing the situation, he has decided not only to continue with the schedule already announced but to augment the British National units to enable them to double their output of features for that period.



J. CORFIELD

Arrangements are being made for a long-term contract to ensure the necessary studio space.

The first production which will go on the floor within the next week, tentatively entitled "Laugh It Off," starring Tommy Trinder, is a musical with a topical theme, which John Baxter will direct.

Variety will be the keynote of this new ambitious programme with one object in mind—that of making real, honest-to-goodness entertainment. Additional Syd Walker and Lucan and McShane vehicles will be produced, and a new comedy team headed by that inimitable comedian, Tommy Trinder, has been formed, thus ensuring real British comedy, while "Gaslight" and like subjects will, together with a series of musicals, be produced in quick succession.

"BAND WAGGON"

Musical Sessions at Lime Grove

Music is naturally a prominent feature in the film version of "Band Waggon" which Marcel Varnel is directing at Shepherd's Bush. Swing music, jazz and dance music were to the fore last week when shooting took place on several sequences featuring Jack Hylton and his Band who have hardly left the set for the past seven days.

Perhaps the most spectacular musical scene is the opening of what is ostensibly a television show in the actual film. Arthur Askey and "Stinker" Murdoch are fooling in the noble setting of the baronial hall of the haunted Dron Castle. The hall was notable for its huge stone-flagged floors, its long winding staircase, and its cobwebbed balcony on which there stood the most decrepit organ imaginable, upon which Arthur started off with an out-of-tune version of "Big-hearted Arthur—that's me!"

This was followed almost immediately with the signature tune of the radio feature, "Band Waggon," played by Jack Hylton's band, which made its entrance into the baronial hall on a farmer's dray, the horse of which was led by Jack Hylton himself. Several "Band Waggon" musical numbers have been recorded and fitted to the action during the week.

Supporting Askey, Hylton and Murdoch are Moore Marriott, and includes Peter Gawthorne, Wally Patch, Charles Oliver, Michael Standing, Meinhardt Maur, Donald Calthrop, Gordon Court, Pat Williams, Richard Coke, Noel Dainton and the Sherman Fisher Girls, not to mention C. H. Middleton, of gardening fame.

Showing Next Week in London

Davis, Croydon.—"Three Smart Girls (Grow Up)" and "Man's Heritage" (G.F.D.).

Embassy.—"Hotel du Nord" (United Curzon Corp.).

Empire.—"These Glamour Girls" (M.G.M.).

Gaumont.—"Bachelor Mother" (RKO Radio).

London Pavilion.—"An Englishman's Home" (U.A.).

NO HALT IN BUTCHER PRODUCTION

1914-18 Carry on Policy Repeated

DURING the four years of the Great War there was only one firm to work uninterruptedly on British production, and to-day, in the first month of the second Great War, F. W. Baker, of Butcher's, is making plans which will enable this pioneer of independent renting firms to face the troublesome days that lie ahead.

The first of the new Butcher programme is "Jail Birds," which took the floor on Monday at Walton-on-Thames with Oswald Mitchell directing, with Albert Burdon starring.

"Jail Birds" is based on the famous sketch by Fred Karno, whose many distinctions in the music-hall world include setting Charlie Chaplin on the road to fame, and is a rip-roaring slap-stick comedy which should prove a splendid antidote to the "black-out blues."

Having successfully disposed of Butcher's last of the "Old Mother Riley" series, featuring Arthur Lucan, whom he brought from film obscurity to stardom, Oswald Mitchell now turns with zest to the direction of "Jail Birds." For Mitchell, whose genius for handling comedy is well known, is confident that Albert Burdon will make a big hit in a part which gives him, for the first time, full scope to exploit from the screen his inimitable whimsical humorous personality.

An outstanding cast includes Lorraine Clewes (of "Prison Without Bars" fame), Shaun Glenville, Charles Farrell, Charles Hawtrey and Cyril Chamberlain. The assistant director is John Hamilton; camera, Geoffrey Faithfull; art director, Holmes Paul; and sound, Hal Fuller.

A.B.C. GOLFERS

Big Turn-out at Muswell Hill

A.B.C. Golfers' Circle spent a pleasant day on Sunday last when the meeting, which had been postponed from September 4, took place at Muswell Hill Golf Club.

Considering the national situation, a large number of members were present, and keenly fought for the Pride autumn cup, which was kindly presented by F. H. Pride. The trophy was won by Shirley Simpson with the very good score of 74. The runner-up was E. McQuaid.

Among those present were A. S. Moss, President of the Circle, and who presented the prizes; E. Lightfoot, Vice-president, and Messrs. G. Dicker, W. McNally, Jimmy Beresford and S. C. Marshall.

The organisation of the day was in the capable hands of the honorary secretary, Donald Shave.

The prize winners were: Pride Autumn Cup, Shirley R. Simpson; runner-up, E. McQuaid. Section A, 1st, W. S. Grieve; 2nd, S. Alven; Section B, 1st, A. S. Moss; 2nd, G. Dicker.

Continued from page 3

RESTRICTING FILM IMPORTS

relieved of their responsibilities under the Act, especially as the suggestion is made that fewer American films would make a bigger British production schedule essential in order to supply British screens.

Odious Comparisons

There is, however, one serious side to the possible abandonment of the quota which has not received full attention.

America, obliged to restrict films, will see to it that the product sent over here will be of high quality—the pick of its studios—in order to earn the highest

Lancashire and its Film Transport

Trade Meetings in Manchester

MEETINGS were held in Manchester of film transport contractors' and renters' branch managers on Tuesday, October 3, to discuss war time arrangements for the distribution of films to cinemas.

Instead of films being stored in vaults in Manchester they will be kept at a suitably equipped depot on the outskirts of Heywood (seven miles away). This dump will be put into use within about a week.

A few days ago a meeting of renters' branch managers was held at which a careful review was made of film transport arrangements, with a view to ensuring continuity in the collecting and dispatch arrangements. It was felt that the carriers should co-ordinate their activities, especially as it was now necessary to conserve petrol supplies.

The film transporters appointed a sub-committee to see what could be done.

Tuesday's meeting at Manchester was attended by representatives of the renters, the carriers, and the Manchester branch of the C.E.A.

Later in the day there was a meeting of representatives of the member firms of the K.R.S. to decide the date of removal of the film stocks, etc. L. HARRIS, of United Artists, presided.

FILMS FOR THE NAVY

Executives Named of R.N.F.C.

The Royal Naval Film Corporation was registered on September 29 as a company limited by guarantee, without share capital, with 25 members, each liable for not more than £1 in the event of winding-up. The word "limited" is omitted from the title by licence of the Board of Trade.

The objects of the corporation are "to provide cinematograph shows and exhibitions, and such other shows and exhibitions as may seem expedient in connection therewith, for the entertainment on board His Majesty's ships and vessels of the personnel of the Royal Navy, the Royal Marines, and of the Auxiliary Naval Services and of other members of other armed forces and of their relatives and friends, etc."

The first members of the Executive Committee are:—

Capt. M. Kelsey, R.N., Admiralty, London; H. Eastwood, a Principal Assistant Secretary, Admiralty; Rear-Admiral H. Bridham-Lippell, Director of Personal Services, Admiralty; H. V. Markham, head of Estimates Branch, Admiralty; Capt. Lord Louis Mountbatten, R.N., Brook House, Upper Brook Street, W.1; Richmond Walton, Head of Naval Branch, Admiralty; E. Boucher, Assistant Director of Physical and Recreational Training, Admiralty; Lt.-Com. A. W. Jarratt, R.N.V.R., 123, Regent Street, W.1.

The Governors of the Corporation shall be persons constituting the Admiralty, and the Permanent Secretary to the Admiralty for the time being. Solicitors: The Treasury Solicitor, Storey's Gate, St. James's Park, S.W.1.

return. Great Britain's product, limited by financial difficulties, will be apt to show up rather badly against American product both in this and the Empire markets, just at a moment when our picture prestige is higher than it has ever been in the last quarter century.

A certain number of what are known as second feature films will be needed and these our own studios will have to supply; thus there may grow up that abhorrence of British films which was so widespread in the old "quickie" days.

In connection with the question of restriction, an American view expressed in the *Hollywood Reporter* threatens a withdrawal from the British market by American interests.

Suppose, runs the argument in the article under W. R. Wilkinson's name, England decides that no money shall leave the country, but must remain there for the duration of the war, and France and the British possessions follow suit, and suppose Hollywood says: "You've got to pay or we will not send you any more pictures."

This article will probably be considered unwise and ill-timed by responsible American producing chiefs, but it is an invitation to the American industry to abandon the British market if it cannot get its way, and deserves condemnation, especially at the present time when friendly discussion should take the place of bludgeoning.

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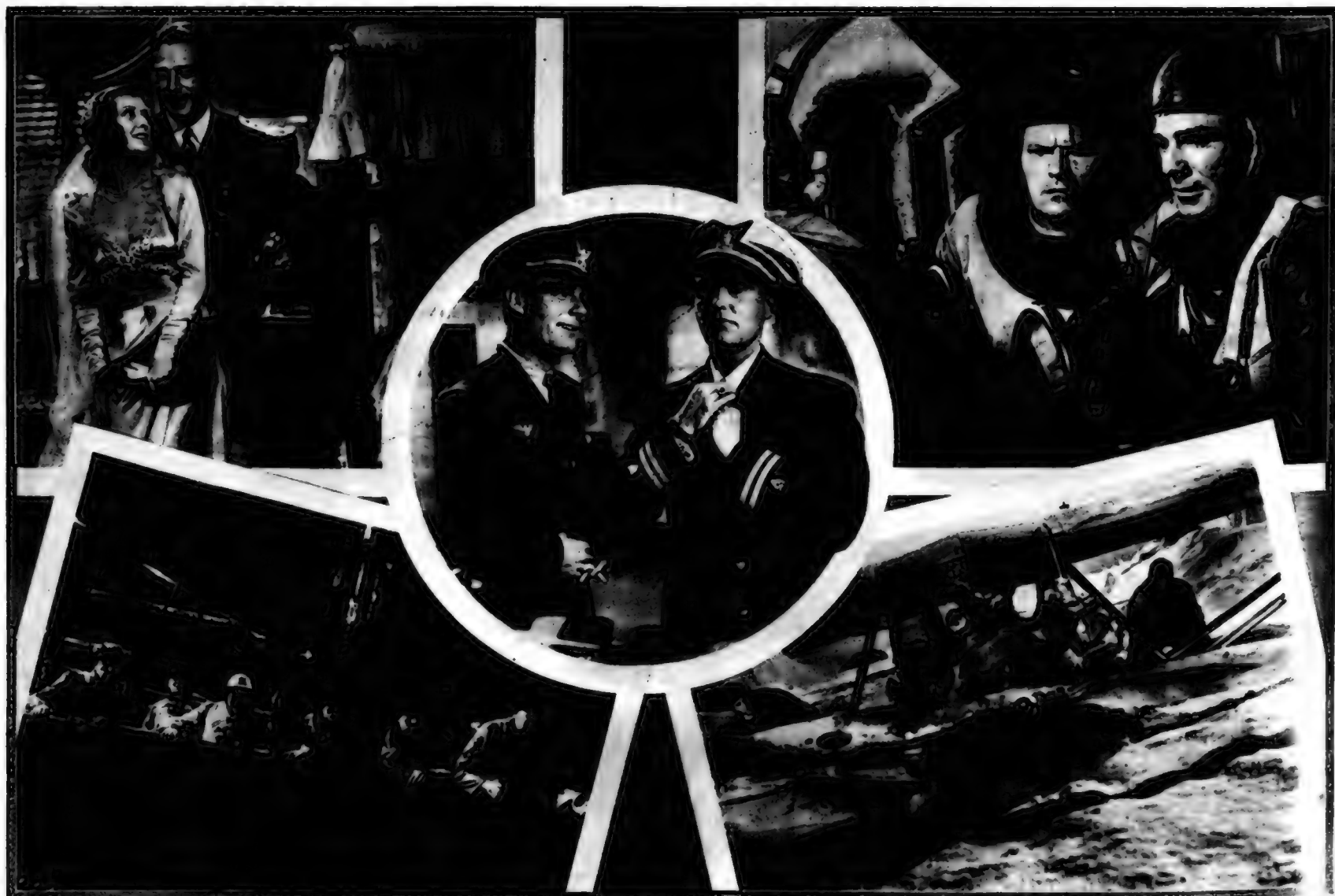
"MOY-OMNIA"

COLUMBIA'S BIG DOUBLE



Scenes from *BLONDIE TAKES A VACATION*, the latest of the "Bumstead Family" series, which Columbia will Trade show on Tuesday, October 10, at 2.45 p.m., at the Phoenix Theatre. Penny Singleton, Arthur Lake and Larry Simms are again featured

"COAST GUARD"



Topical in theme and rousing in action *COAST GUARD* will be Trade shown on Wednesday, October 11, at 2.45 p.m., at the Phoenix. The picture, which is claimed to mark a dramatic departure in film themes, features Ralph Bellamy, Randolph Scott, Walter Connolly and Frances Dee



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**THE TRADE'S
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RESERVED OCCUPATION EFFORT BY C.E.A.

PROBABLE EARLY NEED OF WOMEN

THE C.E.A. Executive Committee reported to the General Council at its meeting last week as follows:—

Reserved Occupations

An application for the following to be included in Reserved Occupations was put forward before the outbreak of war, those mentioned not to be under 30 years of age:—

First and second operators; a manager; a foreman in the larger kinemas; fireman; boilerman.

In view of the fact that it was known that kinemas would be closed and that there was no knowledge as to how long they would remain so, it was not possible to make progress.

Now kinemas are open this request has been repeated and will shortly be under consideration.

Women Operators

The probable early need of women as operators was a subject to which attention was drawn in the branches as a matter for negotiation with the branches of the N.A.T.K.E.

Certain conditions of safeguard for the workers were suggested to the branches, and subsequent to the issue of the circular a reply was received from the N.A.T.K.E. containing other conditions and was also remitted to the branches for their consideration.

TRUE-COLOUR PROCESS ABSTRACT

Another Multilayer Method

A British patent abstract just published relates to a colour cinematography process of the multilayer type. It is issued under the name of Truecolour Film, Ltd., and A. C. Tull, No. 505,089.

The abstract reads as follows: Colour photographic and cinematographic multilayer material comprises superimposed silver halide emulsion layers and interposed layers to prevent reversal second exposure light from reaching certain of the emulsion layers during processing and is characterised in that the intermediate layers contain a reducible silver salt which is to be transformed into a dense and relatively opaque metal deposit during processing. The silver salt may comprise pre-fogged silver bromide or iodide, and a filter dyestuff may be mordanted thereon.

The material may comprise a top layer not specially colour sensitised, a middle red or green sensitised layer, and a bottom green or red sensitised layer. The two intermediate layers are of fogged dilute silver halide emulsion and the top or both are dyed yellow. Separate filter layers may be employed, or the top emulsion may be dyed yellow. The preparation of an intermediate layer in which the filter dye is auramine is described. The material may first be developed in an ordinary developer.

Development may be commenced in developer containing metol and a caustic alkali and then continued in an ordinary metol-hydroquinone developer, or the material can be immersed firstly in a strong non-alkaline solution of the developing agent and then secondly in alkali. The top layer is re-exposed and colour developed yellow, the bottom layer re-exposed and colour developed magenta or blue-green, and the middle layer is exposed to strong light or treated with a fogging agent such as thiourea or thiosinamine and then colour developed blue-green or magenta. The silver salt is then removed. The reducible silver may also be incorporated in the middle emulsion layer. The emulsion layers may be on one or both sides of the support.

Specification 483,020 is referred to.

MAGNIFIED SOUND-TRACK Novel Studio Invention

A projection type sound-track apparatus, evolved by Warner Bros.-First National studios, employing a 500-watt lamp, and projecting an image of one frame of the track magnified 120 times, is being employed. In a screen, the wall on the opposite side of the room was painted white, and a scale printed in the centre, marking the centre line of the track, the position of the bias lines in bilateral recording, the limits of 100 per cent. modulation, and, at the edge of the screen, a base line representing the undistorted edge of the film.

The apparatus has many applications, but by far the greatest use is to check the printing machines in the laboratory.

The Observation Window

Kinema Employees' Dismissal

SEQUEL TO BLACK-OUT RESTRICTIONS

French Instructional Course

AS was to be expected, the Home Office insistence upon restricted hours in the London's West End has meant loss of employment for a large number of kinema employees. Normally open from midday to midnight, a double shift of projectionists and attendants was necessary, but with closing at 6 p.m. it is possible to carry on with one shift only. A number of capable and experienced kinema workers are thus displaced. G.B.'s policy of shutting down three of its West End kinemas throws something like 250 employees out of work.

SIR OSWALD STOLL'S decision to shut down a number of theatres also seriously affects staffs in the provinces. The kinemas in question are the Stoll, Newcastle, and the Empire, Chatham, in addition to the variety theatres of the circuit.

NOW that film dispatch and return is getting back to normal, projectionists might take their part in seeing that the C.E.A. precaution to ensure the receipt of the correct films is carried out.

THIS necessitates procuring from the manager a list of films due to be shown on the next change-over day, together with the name or names of renter or renters from whom the films are booked, and affixing such particulars to the cans left out for return.

TO meet the situation created by the call to the colours of hundreds of French projectionists, the Representation Intersyndicale de l'Industrie Cinématographique has instituted a course of instruction for new operators. Those available for the course are men and women who are not liable to be called up by the military authorities, and who are not required by the civil authorities.

WHILE we in England are thinking in terms of diminishing the consumption of electrical energy, the record load of more than 150,000 amperes consumed during 12 days by "Dr. Cyclops," Paramount's Technicolor picture in Hollywood, is staggering. The peak current consumption each day of 20,000 amps, was supplied by six extra motor generators rented by the studio as an annex to the regular power plant which is supplying electricity for nine other pictures.

AT no time since the production started on Paramount's largest stage—Stage 9—has the capacity of 30,000 amps. been used, yet all past records for lighting consumption have been broken. The average motion picture setting uses about a quarter of this amount for incandescent illumination.

THE proposals put forward some time back by Ben Schlanger, the American projection specialist, for the abolition of the screen mask, and the surrounding of the screen by an illuminated border, have been put into effect in a New York theatre. *Better Theatres* says: "No screen supports are visible; the screen appears to be floating in space, in the midst of an area of changing light. Surprisingly, many viewers find screen definition improved."

AS previously reported in the KINE., a somewhat similar principle was demonstrated at Blackpool by Holophane, and is installed in a Scottish kinema. The two systems differ however in that the Holophane surround is illuminated by hangeable colour flooding units, the colours varying at the will of the operator, while Schlanger's idea is to use the light transmitted from the picture through the perforated screen to illuminate the surround.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



Magnus projectors with Brenkert arcs and operating with Duoionic sound apparatus are installed in the Roxy, Ross-on-Wye

SHIP CARBONS

NEW TYPE METAL MIRROR ON MARKET IN U.S.

HARD SURFACE PROOF AGAINST PITTING

IMPORTANT advantages are being claimed for a new metal reflector for projectors placed recently upon the American market. Because of the incorporation of rhodium in the metal of which the reflector is made, it is stated that pitting and tarnishing cannot take place; that scouring the surface with sand only reduced reflecting by 4 per cent.; that sudden changes of temperature, and the immersing of a hot mirror in cold water did not cause it to lose its shape or curve; and that repolishing is never necessary.

Some Advantages

Describing the mirrors, the *International Projectionist* says:—

The three outstanding reasons for rapidly increasing use of metal reflectors are that they are unbreakable and are not subject to pitting and tarnishing. These advantages not only lead to definite economy, but assure continuous maximum performance. Resistance to tarnishing and pitting is accomplished by the utilisation of a metal known as rhodium possessing characteristics which make it exceptionally suitable for use in projection mirrors. The unique metal has a melting point of about 3,600 deg. F., or almost 1,000 deg. above the melting point of steel. In solid form it is insoluble in any single acid, thus giving it immunity to tarnishing.

A Hard Surface

The hardness of this metal is important as it determines resistance to scratching. It is of interest to note that rhodium has a Rockwell hardness of 90 as compared with that of tool steel at 60. The question of scratching is of paramount importance to projectionists, as carbon particles, and other foreign matter are sure to work into the cleaning process of any projection reflector. Representative tests have been made to determine the percentage of loss suffered in this manner.

A new metal reflector was given a photometric recording through a standard projection system, removed and scoured with sand until the entire surface was covered with scratches. The extreme test produced a loss of reflectivity of only 4 per cent., which leads to the conclusion that average scratching, even over an extended period of years from normal cleaning, would result in a negligible light loss.

The projectionist will welcome the fact that these new mirrors may be cleaned while hot with a wet cloth without damaging them in any way and, if he so desires, he may remove the reflector and douse it in cold water without damaging its curve or its shape. As no accumulations of particles from the arc occur, these reflectors may be cleaned easily at any time during their life. No special and expensive cleaners are needed for this operation, as powdered Bon Ami, an excellent agent for the purpose, is supplied free of charge by the manufacturer.

Permanent Finish

These reflectors, unlike some previous metal mirrors, need never be returned to the factory for repolishing, the finish being permanent. Exhaustive tests have been conducted on these units with high-intensity arc sources for the past five years, the present units having been designed on the findings of this extensive research, which has been based largely on the suggestions and criticisms of the projectionists in whose hands these mirrors have been placed.

An interesting fact concerning mirrors of this design is their ability to retain heat. After being heated by the first few minutes of projection they will hold their temperature throughout the day, thus minimising expansion and contraction. No change in curve or focus occurs, even when utilised with the most powerful type arcs operating at extreme angles of projection, the heat flowing evenly through the highly conductive metal of which they are composed.

Colour Quality

The reflectivity of rhodium has been placed at 77 per cent. by reliable sources, and the spectral response characteristic of this metal represents excellent fidelity throughout the visible spectrum. This fact alone, however, does not tend to produce a colour-free system which will faithfully reproduce the snow-white characteristics of the crater of simplified high-intensity type carbons. The final step is accomplished through precision of curvature, any deviation from which results in the majority of unwanted colour.

PUT OVER YOUR RELEASES WITH MUSIC

Suggestions for November 6 Pictures

COMPILED BY A. W. OWEN

THIS week the musical suggestions for forthcoming releases which have been a weekly feature during recent years are resumed in an abbreviated form. The adjustment of release dates by the K.R.S. and C.E.A. in consultation has made it possible to announce the films in the list below as for November 6—a fortnight after their original date.

This fortnight's delay will continue until December 11 and 18, when, by entirely removing bookings in two unimportant weeks, Christmas programmes will fall into their right place.

Two important films are included in the list, "Good-bye, Mr. Chips" and "Confessions of a Nazi Spy." Elgar's "Idyll" has been chosen to introduce the former, and Noyes' "Dramatic Finale" for the latter.

"GOOD-BYE, MR. CHIPS" (M-G-M)
CERT. U. 10,227 ft. Reg. No. B.T.1936. Reviewed in KINE. June 15, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Robert Donat, Greer Garson.
ATMOSPHERE.—Whimsical character comedy-drama, a fictional biography of an English public school master.
ORGAN.—"Idyll," Elgar (Novello), using piano-solo copy for adaptation.
NOX-SYNC.—As organ, recorded on H.M.V. B.2263 (organ).

"CONFESSIONS OF A NAZI SPY" (First National)
CERT. U. 9,152 ft. Reg. No. F.1948. Reviewed in KINE. June 22, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Donat, Greer Garson, Francis Lederer, George Sanders, Paul Lukas.
ATMOSPHERE.—Espionage melodrama, an authentic chronicle of America's outwitting of a Nazi spy ring.
ORGAN.—"Dramatic Finale," Noyes (Hawkes), using piano-conductor copy for adaptation.
NOX-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1911.

"THE GORILLA" (20th Century-Fox)
CERT. H. 5,947 ft. Reg. No. F.1961. Reviewed in KINE. June 22, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ritz Brothers, Anita Louise, Patsy Kelly, Lionel Atwill.
ATMOSPHERE.—Slapstick comedy thriller with the stars in the roles of dumb detectives.
ORGAN.—Novelty Entr'acte, "Hammer and Tongs," Engleman (Bosworth), using piano-solo copy for adaptation.
NOX-SYNC.—As organ, recorded on Bosworth B.C.1036 (orchestra).

"GRAND JURY SECRETS" (Paramount)
CERT. A. 5,926 ft. Reg. No. F.1903. Reviewed in KINE. June 1, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Howard, Gail Patrick.
ATMOSPHERE.—Newspaper-cum-legal melodrama, with ambition versus ethics as the main theme.

AT THE RIALTO, YORK

Edward Farley at the Console

The economy policy of the A.B.C. circuit in dismissing a number of its organists has had the effect of transferring Edward Farley from the Regal, York, to the Rialto in the same city.

J. X. Prendergast is the proprietor of the Rialto and this means that the musical ability and showmanship qualities displayed



J. X. PRENDERGAST, proprietor



E. FARLEY, organist

by Edward Farley at the Regal will have full scope at the Rialto, where a three-manual Compton of fine tonal quality is installed.

Already Farley's name is featured in Rialto newspaper advertising. His closing performances at the Regal have been applauded to the echo, and his fan following will probably visit him in his new surroundings.

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ORGAN.—"Petite Suite de Concert," No. 1. Coleridge-Taylor (Hawkes), using piano-conductor copy for adaptation.
NOX-SYNC.—As organ, recorded on Columbia 9340 (orchestra).

"ORPHANS OF THE STREET" (British Lion)
CERT. U. 5,650 ft. Reg. No. F.1550. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Tommy Ryan, June Storey.
ATMOSPHERE.—Canine comedy-melodrama concerning the deep attachment between an orphan boy and his dog.
ORGAN.—"Vision d'Amour," Byford (Bosworth), using piano-conductor copy for adaptation.
NOX-SYNC.—As organ, recorded on Bosworth B.C.1061 (orchestra).

"STUNT PILOT" (Pathé)
CERT. A. 5,575 ft. Reg. No. F.2108. Reviewed in KINE. July 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Trent, Marjorie Reynolds, Milburn Stone.
ATMOSPHERE.—Murder-mystery melodrama dealing with the murder of a stunt pilot while making a film battle scene.
ORGAN.—"The Devil's Kitchen" (Faust), S. Coleridge-Taylor (Hawkes), using piano-conductor copy for adaptation.
NOX-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1922 (orchestra).

"TRAPPED IN THE SKY" (Columbia)
CERT. A. 5,397 ft. Reg. No. F.1646. Reviewed in KINE. April 27, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Jack Holt.
ATMOSPHERE.—Espionage melodrama, in which an inventor designs an electric bombing plane of great potentialities and the attempts of an international agent to destroy it.
ORGAN.—Incidental, "Treachery and Vengeance," Noyes (Hawkes), using piano-conductor copy for adaptation.
NOX-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1910 (orchestra).

"AMONG THOSE PRESENT" (A.B.C.)
CERT. U. 5,366 ft. Reg. No. F.2006. Reviewed in KINE. June 8, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Evelyn Venable, Grant Mitchell.
ATMOSPHERE.—Small-town comedy-drama in which a social climbing wife and a small child interest with a slight gangster element go to make up the story.
ORGAN.—"Vanity Fair," Overture, Fletcher (Hawkes), using piano-solo copy for adaptation.
NOX-SYNC.—As organ, recorded on Columbia D.B.1537 (military band).

Betty Mitchell, a 20-year-old musician, has been appointed resident organist at the Plaza, Coventry.

TECHNICAL WORK

On Dufaycolor Feature

Interesting particulars are forthcoming from Dufay-Chromex regarding the technical side of the production of "Sons of the Sea," the first Dufaycolor feature to be made. Maurice Elvey directed the film for British Consolidated Pictures. Grand National is distributing the picture.

The finished picture is approximately 7,500 ft. in length, and in all, 65,000 ft. of negative was exposed, the average quality of the negative being, it is stated, very high. Mitchell, Debie, Vinton and Sinclair cameras were used in shooting the picture, and lenses at all distances had to be sealed to compensate for the optical thickness of the Dufaycolor base, the film, as is well known, being shot through the base. Care was taken to ensure that the gates were free from any defect likely to scratch the film. Delivery and supply of raw material was continuous and met all requirements.

Negative development and rush printing, either wholly in colour or in black and white with colour flashes, was carried out throughout the production periods both at Dartmouth, Elstree and other locations, on a regular 24-hour basis from negative despatched to rush print received. In special cases the laboratory at Thames Ditton even provided 12-hour service, the colour rush arriving ahead of the sound.

Boosting and reflectors were used on the locations to avoid dark shadows and exaggerated contrast arising from the high summer sun. Care was taken to ensure a match between the boosting or reflected source and the sun itself as far as spectral characteristics were concerned. Shots were always made with a plentiful component of the sunlight falling direct upon the objects. The aperture used, normally between f/8 and f/5.6, was checked by means of Weston Cine Exposure Meter Model 819.

In the studio, Mole-Richardson H.I. arc spots were used with straw gellies to match the broad arcs. The discrepancy in special emission between the arc light and normal English daylight in terms of Dufaycolor sensitivity was corrected by a special filter on the camera.

Co-operation between the cameraman, Eric Cross, Dufaycolor, and Mole-Richardson made it possible to meet the lighting requirement of about 12 medium-sized sets and about six inserts without any delay.

Two very successful moonlight scenes appear in the film. These were achieved by the use of a Dufaycolor blue filter over the camera lens.

Max Masteed, art director, collaborated with Joan Bridge, of Dufaycolor, on all questions relating to colouration of sets, etc.

The sound was recorded by Leo Wilkins on RCA. The quality on Dufaycolor material in the married print is equal to black and white.

The technical success of the first Dufaycolor picture from the standpoint of the producer, distributor and Dufay-Chromex, Ltd., bespeaks the high standard of the material and the service rendered by the organisation, and emphasises whole-hearted co-operation of both staffs.

CUTTING COSTS IN THE KINEMA

(Continued from page 13)

by means of a black- or grey-painted reflector. For the two light intensities a bulb of 15 or 100 watts respectively is specified.

There must be many ways, possibly less scientific but more economical, in which these low illumination levels could be produced. One could, for instance, use small sign lamps of 10 watts or less, shielded, and preferably under-run. If the supply is 3-wire D.C., and the vestibule lighting is at present on the outers, a big drop both in light and in consumption would result by reconnecting the circuits on to the inners, so running the lamps at half their rated voltage. This would, of course, have the advantage, too, of lengthening the life of the lamps.

Several firms supply small transformers, some built into bayonet sockets, which enable low-voltage, low-consumption lamps to be run from the mains. (Bell transformers are rarely suitable for this purpose being generally only intermittently rated.) Osgim glow lamps, consuming 5 watts, or even the pilot-type neons, consuming only 1 watt, might be found adequate for some purposes.

Another method that suggests itself where



The Aldrich inductor, described on page 13, which controls the current flowing through the arc

a weak diffused light is required is to enclose a bulb where its direct rays cannot be seen, but can fall horizontally upon a number of mirrors—or pieces of tin—which would reflect the rays downwards. The B.S.I. points out, however, that at these low levels of illumination evenness of illumination is most important.

One final economy suggestion: where, as in some cases required by the authorities, the balcony is closed, disconnect the lights or remove the bulbs serving it.

ALL-IN RECONSTRUCTION

Combining Economy with Effectiveness

THE outbreak of war has in no way diminished the activities of Kenneth Friese-Greene, of Sheffield, who can boast since the outbreak of war the opening of four cinemas in which he has carried out specialist work.

These include the King's Hall, Stourbridge, which opened on September 9; the Centre, Barrhead, Glasgow, opened on September 20; the Regent, Rotherham, reopened September 25, and the Empire, Seaham Harbour, opened after reconstruction on October 2.

Among contracts in hand are the Globe, Johnstone, Glasgow, a 1,500-capacity house, and the Rex, Murton, Durham. A number of smaller decoration contracts are also being booked.

The Centre, Barrhead, is a cinema of 1,300 capacity with tea-room. Here Kenneth Friese-Greene submitted plans and carried out all work on the "all-in" contract system.

Complete modernisation and decoration was undertaken at the Regent, Rotherham, while at the Empire, Seaham Harbour, plans were submitted for complete reconstruction, including new entrance hall, new foyers, circle, proscenium, splay walls, etc., with complete electrification, decoration and furnishing, the theatre's capacity being a thousand.

The openings, together with work on hand, is a testimony to the confidence reposed in Kenneth Friese-Greene and his methods, even in a time when conditions are so far from normal.

Among the advantages of the all-in system which K. Friese-Greene has adopted are the single point of contract between exhibitor and contractor, the absence of friction between employees of various contractors, and the organisation of work to

achieve as early an opening or reopening as possible.

When an inquiry regarding a construction or reconstruction job is received, it is the practice of the firm to view the job, draw out a rough plan of the work and submit preliminary prices within two days, at the same time guaranteeing that the finished estimate will not vary more than 5 per cent.

This enables a decision to be made without delay regarding the amount of work to be done, and the best manner of conducting the work in order not to incommode the business of the cinema.

Illustrations of recent modernisation work undertaken by Kenneth Friese-Greene will appear in next week's IDEAL KINEMA pages.

COLTMAN DISPLAYS AT HOUNSLOW A Quick Dispatch Service

Coltman Displays, Ltd., announces that the company has reopened its photographic department at Fairfield Works, Hounslow, where orders for star photograph enlargements are carried out.

Orders for enlargements received by the morning post, will be dispatched the same day as received and should reach customers by first post the following day.

These enlargements are from up-to-date studio portraits, and can be used in connection with any film in which the star appears, thus possessing a recurring publicity value for a long period.

SONGS FROM "DISCOVERIES" Some Intriguing Numbers

The spectacular finale of "Discoveries," the Grand National film starring Carroll Lewis, has provided the country with a new and stirring air, "There'll Always be an England," which is already whistled everywhere. The timely and patriotic note struck by the song should make it even more popular.

This number and three others from the film "I wanna be discovered, Mr. Lewis," "My Home in the Highland Hills," and "It began in Eden," have recently been published and are stated to be in great request.

NEW PATENTS

Applications and Specifications

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of Patents, H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

Applications

25237.—Elliott and Sons, Ltd., and D. J. T. Howe. Colour photography. September 7.

25690.—Kodak, Ltd. Process employing non-diffusing compounds for use in colour photography, etc. September 13.

25370.—Motion Picture Electric Products. Focusing device for incandescent studio spotlight. September 7.

Specifications

512,183.—Trading Corporation for Educational and General Services, Ltd., R. P. Crawshaw and E. H. Gibson. Kinematograph projection apparatus. September 7.

512,205.—Zeiss Ikon Akt.-Ges. Photographic or kinematographic cameras coupled with photoelectric exposure meters. (Coznate Application, 228,383.) Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

SHEFFIELD KINEMA SCHEMES

A Sanction and a Refusal

Preliminary inquiries for the erection of two new cinemas in Sheffield have been made of the Sheffield Corporation.

Chapman and Jenkinson have inquired regarding a site in Stannington-road, and sanction has been given subject to satisfactory details under the Town and Country Planning (General Interim) Development Order, 1933, and the Restriction of Ribbon Development Act, 1935.

W. W. Organ has inquired regarding a cinema in Peel-street, Nile Street, and Chandos-street, and it has been refused under the Town and Country Planning Order, 1933, and granted under the Restriction of Ribbon Development Act, 1935.

MANCHESTER OPENING DUE

Finishing touches are now being applied to the new Four-Ways Cinema, New Mostyn, Manchester, the latest addition to the circuit with which A. Snape, of Manchester, is associated.

The Four-Ways will have seating for about 1,350 persons, the auditorium being of the stadium type with all the chairs on the one floor. Drury and Gomersall, of Manchester, are the architects.

OFFER FOR KINEMA SITE WITHDRAWN

Upsons, the shoe factors of London, have notified the Liverpool Corporation of their withdrawal, owing to the war, of their offer to buy a site in Church-street, Liverpool. The price of £214,000 was agreed upon, and the approved plans provided for a six-storey building with provision for a cinema, shops, and a restaurant.

New Kinemas Planned

CARDIFF.—The corporation has approved plans for the erection of a cinema on the Rhyd-y-penau road.

GLASGOW.—Glasgow Corporation has approved plans on behalf of Odeon, Ltd., for the erection of a cinema in Dumbarton Road, Partick.

WYTHENSHAW.—Manchester Watch Committee has approved plans for a proposed new cinema at Wythenshawe, "subject to the usual reservations."

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London and Provincial Trade Screenings

NEW FILMS DUE FOR PRESENTATION DURING THE WEEK ENDING THURSDAY, OCT. 12

LONDON									
DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.			
Thurs., Oct. 5	10.45 a.m.	Celluloid Theatre	South Africa: The City; Gullible Gulls; Sydney Eastbound.	Anglo-American...					
" "	11 a.m.	Cambridge	The Day the Bookies Wept; Baby Daze; Arcade Varieties.	RKO-Radio	Joe Penner				
" "	11 a.m.	Studio One	Cavalcade of the Navy	Ace Distributors					
" "	11 a.m. & 3 p.m.	Century Theatre	Frontier Marshal	20th Century-Fox	Randolph Scott				
" "	3 p.m.	Cambridge	Shadowed Eyes; Ring Madness; Autograph Found.	RKO-Radio	Basil Sydney				
Fri., " 6	11 a.m.	Cambridge	French Leave (Release)	Pathe	Betty Lynne	A			
" "	3 p.m.	Cambridge	Meet Maxwell Archer; Lovely Devon; Devil Drivers.	RKO-Radio	John Loder				
Tues., " 10	10.30 a.m.	Own Theatre	Diamond Dust; Tempo of Tomorrow; Farewell Vienna; Radio Nights; Barnyard Brat; Paramount Pictorial No. 10; Watch Your Step; Hello! How Am I; Eddie Carroll and His Boys; Sweet Memories; Hydro-maniacs; It's the Natural Thing to Do.	Paramount					
" "	11 a.m. & 3 p.m.	Century Theatre	Boy Friend...	20th Century-Fox	Jane Withers				
" "	2.45 p.m.	Phoenix	Blondie Takes a Vacation; Screen Snapshots No. 77.	Columbia	Arthur Lake				
Wed., " 11	11 a.m. & 3 p.m.	Century Theatre	News is Made at Night	20th Century-Fox	Preston Foster				
" "	2.45 p.m.	Phoenix	Coastguard; Screen Snapshots No. 76; Lucky Pig.	Columbia	Ralph Bellamy				
" "	3 p.m.	Cambridge	The Girl Who Forgot	Butcher's					
Thurs., " 12	11 a.m. & 3 p.m.	Century Theatre	Quick Millions	20th Century-Fox	Rex Harrison				
" "	2.45 p.m.	Phoenix	Ten Days in Paris; Only to Bed.	Columbia					
Fri., " 13	2.45 p.m.	Phoenix	Only to Bed.	Columbia	Boris Karloff				
Mon., " 16	10.30 a.m.	Own Theatre	The Man They Could Not Hang; There Goes Rusty.	Columbia					
" "	10.30 a.m.	Own Theatre	Blue Montana Skies	British Lion					
" "	11 a.m.	Cambridge	Wyoming Outlaw	British Lion					
Tues., " 17	11 a.m.	Cambridge	The Zero Hour	British Lion					
" "	3 p.m.	Cambridge	All at Sea	British Lion					
Wed., " 18	11 a.m.	Cambridge	Mickey the Kid	British Lion					
" "	2.45 p.m.	Phoenix	Golden Boy; Diving Rhythm	Columbia	Bill Holden				
BELFAST									
Wed., Oct. 11	10.15 a.m.	Classic	In Name Only	RKO-Radio	Cary Grant				
BIRMINGHAM									
Fri., Oct. 6	10.15 a.m.	West End	Shadowed Eyes	RKO-Radio	Basil Sydney				
Mon., " 9	10.15 a.m.	Forum	The Day the Bookies Wept	RKO-Radio	Joe Penner				
Tues., " 10	10.15 a.m.	Scala	These Glamour Girls	M-G-M	Lew Ayres				
" "	10.15 a.m.	West End	In Name Only	RKO-Radio	Cary Grant				
" "	10.15 a.m.	Forum	French Leave	Pathe	Betty Lynne	A			
Wed., " 11	10.15 a.m.	Forum	Meet Maxwell Archer	RKO-Radio	John Loder				
CARDIFF									
Fri., Oct. 6	11 a.m.	Empire	Lady of the Tropics	M-G-M	Robert Taylor				
" "	10.15 a.m.	Park Hall	Shadowed Eyes	RKO-Radio	Basil Sydney				
" "	10.45 a.m.	Olympia	Hotel for Women	20th Century-Fox	James Ellison				
Mon., " 9	10.15 a.m.	Odeon	The Day the Bookies Wept	RKO-Radio	Joe Penner				
Tues., " 10	10.15 a.m.	Empire	In Name Only	RKO-Radio	Cary Grant				
" "	10.15 a.m.	Empire	Meet Maxwell Archer	RKO-Radio	John Loder				
Wed., " 11	10.15 a.m.	Olympia	French Leave	Pathe	Betty Lynne	A			
Thurs., " 12	10.45 a.m.	Park Hall	Frontier Marshal	20th Century-Fox	Randolph Scott				
GLASGOW									
Fri., Oct. 6	10.45 a.m.	La Scala	These Glamour Girls	M-G-M	Lew Ayres				
" "	10.15 a.m.	Regal	Shadowed Eyes	RKO-Radio	Basil Sydney				
Mon., " 9	10.15 a.m.	La Scala	The Day the Bookies Wept	RKO-Radio	Joe Penner				
Tues., " 10	10.15 a.m.	Regal	In Name Only	RKO-Radio	Cary Grant				
" "	10.15 a.m.	Picture House	Meet Maxwell Archer	RKO-Radio	John Loder				
Wed., " 11	10.30 a.m.	Regal	French Leave	Pathe	Betty Lynne	A			
Thurs., " 12	11 a.m.	Own Theatre	Inspector Hornleigh on Holiday	20th Century-Fox	Gordon Harker				
LEEDS									
Fri., Oct. 6	11 a.m.	Tower	These Glamour Girls	M-G-M	Lew Ayres				
" "	10.15 a.m.	Scala	Shadowed Eyes	RKO-Radio	Basil Sydney				
Mon., " 9	10.15 a.m.	Tower	The Day the Bookies Wept	RKO-Radio	Joe Penner				
Tues., " 10	10.15 a.m.	Scala	In Name Only	RKO-Radio	Cary Grant				
" "	11 a.m.	Tower	Hotel for Women	20th Century-Fox	James Ellison				
Wed., " 11	10.15 a.m.	Scala	Meet Maxwell Archer	RKO-Radio	John Loder				
" "	10.30 a.m.	Ritz	French Leave	Pathe	Betty Lynne	A			
" "	11 a.m.	Tower	Inspector Hornleigh on Holiday	20th Century-Fox	Gordon Harker				
LIVERPOOL									
Fri., Oct. 6	11 a.m.	Palais de Luxe	These Glamour Girls	M-G-M	Lew Ayres				
" "	10.15 a.m.	Trocadero	Shadowed Eyes	RKO-Radio	Basil Sydney				
Mon., " 9	10.15 a.m.	Palais de Luxe	The Day the Bookies Wept	RKO-Radio	Joe Penner				
Tues., " 10	10.15 a.m.	Trocadero	In Name Only	RKO-Radio	Cary Grant				
" "	11 a.m. & 3 p.m.	Own Theatre	Frontier Marshal	20th Century-Fox	Randolph Scott				
Wed., " 11	10.15 a.m.	Trocadero	Meet Maxwell Archer	RKO-Radio	John Loder				
Thurs., " 12	11 a.m. & 3 p.m.	Own Theatre	Hotel for Women	20th Century-Fox	James Ellison				
MANCHESTER									
Fri., Oct. 6	10.15 a.m.	Theatre Royal	Shadowed Eyes	RKO-Radio	Basil Sydney				
" "	11 a.m.	Deansgate	Frontier Marshal	20th Century-Fox	Randolph Scott				
Mon., " 9	10.15 a.m.	Market St. P.H.	The Day the Bookies Wept	RKO-Radio	Joe Penner				
Tues., " 10	10.15 a.m.	Gaumont	In Name Only	RKO-Radio	Cary Grant				
" "	10.45 a.m.	Theatre Royal	French Leave	Pathe	Betty Lynne	A			
" "	11 a.m.	Oxford St. P.H.	Hotel for Women	20th Century-Fox	James Ellison				
Wed., " 11	10.15 a.m.	Theatre Royal	Meet Maxwell Archer	RKO-Radio	John Loder				
NEWCASTLE									
Fri., Oct. 6	10.45 a.m.	Haymarket	Lady of the Tropics	M-G-M	Robert Taylor	A			
" "	10.15 a.m.	Westgate	Shadowed Eyes	RKO-Radio	Basil Sydney				
Mon., " 9	10.15 a.m.	Grainier	The Day the Bookies Wept	RKO-Radio	Joe Penner				
Tues., " 10	10.15 a.m.	Westgate	In Name Only	RKO-Radio	Cary Grant				
" "	10.30 a.m.	Haymarket	French Leave	Pathe	Betty Lynne	A			
" "	10.45 a.m. and 3 p.m.	Own Theatre	Inspector Hornleigh on Holiday	20th Century-Fox	Gordon Harker				
Wed., " 11	10.45 a.m. and 3 p.m.	Own Theatre	Frontier Marshal	20th Century-Fox	Randolph Scott				
Thurs., " 12	10.15 a.m.	Essoldo	These Glamour Girls	M-G-M	Lew Ayres				
" "	10.15 a.m.	Essoldo	Meet Maxwell Archer	RKO-Radio	John Loder				
NOTTINGHAM									
Fri., Oct. 6	10.15 a.m.	Ritz	Shadowed Eyes	RKO-Radio	Basil Sydney				
Mon., " 9	10.15 a.m.	Carlton News House	The Day the Bookies Wept	RKO-Radio	Joe Penner				
Tues., " 10	11 a.m.	Ritz	These Glamour Girls	M-G-M	Lew Ayres				
" "	10.15 a.m.	Hippodrome	In Name Only	RKO-Radio	Cary Grant				
" "	10.45 a.m.	Scala	Fach Dawn I Die	Warner	James Cagney	A			
Wed., " 11	10.15 a.m.	Hippodrome	Meet Maxwell Archer	RKO-Radio	John Loder				
SHEFFIELD									
Fri., Oct. 6	10.45 a.m.	Union St. P.H.	Inspector Hornleigh on Holiday	20th Century-Fox	Gordon Harker				
" "	11 a.m.	Regent	Lady of the Tropics	M-G-M	Robert Taylor	A			
Mon., " 9	10.15 a.m.	Hippodrome	Shadowed Eyes	RKO-Radio	Basil Sydney				
Tues., " 10	10.15 a.m.	Cinema House	The Day the Bookies Wept	RKO-Radio	Joe Penner				
" "	10.15 a.m.	Regent	In Name Only	RKO-Radio	Cary Grant				
Wed., " 11	10.15 a.m.	Hippodrome	Meet Maxwell Archer	RKO-Radio	John Loder				
Thurs., " 12	10.45 a.m.	Union St. P.H.	Hotel for Women	20th Century-Fox	James Ellison				

SAME DAY PHOTOGRAPHIC SERVICE

Colmans have re-opened their photography department at Hounslow, and orders for star photograph enlargements received by the morning post will be posted same day as received.

All enlargements are from up-to-date studio portraits and can be used in connection with any film in which the star appears.

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OPERATOR - ELECTRICIAN seeks post; nine years' experience; any machine, B.C.A., B.T.H. sound; small country or coast show preferred; excellent references.—G., Box 159, Kinematograph Weekly.

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OPERATOR-ELECTRICIAN requires position, Chief or Second; Trades Guilds certificates; references; go anywhere; terms reasonable.—P., Box 166, Kinematograph Weekly.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

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